

Sets in Order

25¢

CALLER'S
EDITION

The Magazine of SQUARE DANCING



OCTOBER, 1957
VOL. IX NO. 10

RECORD
ISSUE

a sure way to
"BE HAPPY"

is to take
a large dose of



We're calling ROBBY ROBERTSON "The Happy Magician" these days because of the joyous and mysterious way he calls these two N E W singing squares.

Robby wrote the dance to "BE HAPPY" just after he smilingly received a fat and unexpected tax refund, and his rosy mood shows through every movement of the dance.

"THAT OLD BLACK MAGIC" was brewed by RANDY STEPHENS from an iron pot in a deep, dark cave hidden in the mountains of Utah where he had been exiled by Beth for tracking up the living room rug. The dance clearly reflects his deep purple thoughts.

ITS FOR SURE - YOU'LL HAVE FUN WITH THE PAIR OF SQUARES!

Windsor, #7460 - with calls
Windsor, #7160 - instrumental

Windsor Records
"JUST FOR DANCING"

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

This is the first letter I have ever sent to a Square Dance Magazine editor, but something happened to my wife and myself that exemplifies the wonderful friendships brought about through square dancing. It also shows how crazy square dancers get occasionally.

I call for a club we organized one year ago. . . . In the summer we did a lot of exhibition work. I am teaching a group of youngsters and after this one particular lesson some of the parents stayed around idly talking. . . . All of a sudden a table was wheeled out loaded with refreshments and a group of those who did the exhibition work sang Happy Anniversary to my law and me. What a surprise, but the crazy part is still to come. Twenty miles away, in a little town another group of those exhibitioners were having a party and trying frantically to reach us—so, at 10:30 in the evening everyone headed for our second party. My wife and I agree it was the best Anniversary celebration we have ever had.

George L. Daigh
Pittsfield, Ill.

Dear Editor:

I am now finding out what a job getting out a magazine is. You have to attend all the dances in the area and also call something pretty good, besides answering all the mail and selling the advertising . . . We are rather busy but I am happy to say the magazine (Southern Square Dancer) is picking up right along. . . .

Bill Sawtelle
Memphis, Tenn.

(Continued on next page)

WATCH FOR THESE DURING THE FALL!

1. SOME GREAT NEW HOEDOWN MUSIC

by Fred Bergin's new band, which has been playing all summer for the dances in the Civic Center in Denver and at famous Red Rocks Park.

2. ANOTHER CHRISTMAS RECORD to echo the success of WHITE CHRISTMAS and DECK THE HALLS on last year's list.

3. TWO PERFECTLY LOVELY WALTZES

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both absolutely irresistible.

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Lloyd Shaw

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Dear Editor:

("Better late" department—). When your 100th anniversary issue arrived . . . (the one which read from back to front), the postman handed it to me while I was standing on my head taking Yogi exercises. I remained in this inverted position about an hour and had no trouble at all reading it. Your readers sure have to keep on their toes as well as their heads to keep up with the clever editors of Sets in Order. . . .

David Stry
Melbourne, Fla.

Dear Editor:

(Regarding the Language of Square Dancing), here is a term I don't believe you defined in the way Gus Heismann uses it: All the way around, when called during a right and left grand, means "keep on going past your partner," and listen for the next call.

John Shellenberger
Glendale, Ohio

Dear Editor:

Thanks to Sets in Order for the story on Grosvenor Inn (June, 1957). We've been here four days dancing afternoons and evenings with wonderful people. The Grosvenors are charming and have taken us in like old friends. The Hall is out of this world. . . .

Don and Ruth Harrison
Claremont, Calif.
(vacationing in Estes Park)

Dear Editor: It's not that we don't like you,
For we do
But we've a beef you ought to know and others
Voice it, too.

You print a lot of pictures in every monthly
issue.

Some are right, but some we'd love to miss. You
See the folks all *lined up*, smiling bright, or
dour.

It strikes us all as mighty, mighty sour.
Look, guys at Sets, don't ignore our raves
and rants,

Square dancers are — so show them in a dance!
— Disgruntled Reader

(Editor's Note: Yes, we know. We love action pictures, too. We hope readers will heed and send us good lively photographs. . .)

Sets in Order

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and for the general enjoyment of all.

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462 North Robertson Boulevard
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AS I SEE IT . . . by Bob Osgood

Note: While Bob is overseas his column will be
"lifted" from letters to his 11-year-old daughter.

Ramstein, Germany

Dear Linda,

When I was a small boy going to school,
geography and history were two subjects I
never enjoyed. For one thing, the cities and
countries with odd sounding names in distant
corners of the world never seemed real. Some-
how places like Kaiserlautern and Bittburg just
didn't sound like Glendale, Pasadena, Laramie.

Now I'm in Germany and I find that these
places are real and they are beautiful.

When it comes to history we at home think
back 200 years and we find the story of our
country just beginning. Here, 2,000 years ago
civilized people built great cities whose walls
are still standing in the very places I'm visiting.

It seems wonderfully amazing to spend the
daytime looking at Castles along the Rhine and
then, that same night, call Square Dances in
some nearby hall.

Just the other day I called for a little group
of eight squares at a place just seven minutes
by jet plane from Russian territory. Half of the
group were young German flyers who spoke
little or no English — but I wish you could have
seen them do a Virginia Reel!

This last weekend here at Ramstein Air Base
more than 400 Square Dancers drove out on
the Autobahn from all over Europe for the big
Roundup. Square dancing means a great deal
to these Americans so far away from home. It
also means a lot to the Norwegian, English,
French and German citizens who were here
dancing with us.

Next letter will be about France and England.

Love,
Daddy

Sincerely,

Bob Osgood



By Bruce Johnson, Santa Barbara, Calif.

LET'S face it! There's nothing like a live band if they're good. If you've got MUSICIANS who work well together, three pieces are excellent—four, just out of this world. Instrumentationwise (that's a lulu!), I prefer a 4-piece combo consisting of Piano, Fiddle, String Bass (well amplified), and a man who doubles on banjo and guitar. If we can't get that we try for Piano, Fiddle and Bass. The trouble is—few square dance clubs can afford that large a band *and* a professional caller *and* hall rent. Since I happen to be one who earns his livelihood by calling, the thought of doing without a paid caller fills me with terror and horribly discombobulates my diaphragmatic support (stomach, to you).

One panacea is to substitute recordings for the band. Another means of solving this dilemma is to cut down the size of the band. This helps, but the treasury of the club still pinches, and the remaining musicians work twice as hard to sound half as good. This in no way reflects on musicianship quality. The fact is that two pieces of music usually sound like two pieces of music—and that's pretty thin, musically speaking. In defense of the 2-piece band, the personalities of the musicians sometimes add that certain something which makes the by-play on the stage and the ultimate sharing of response between caller, band, and dancers over-ride the lack of fullness in the music itself. In Santa Barbara we have failed to develop a decent square dance band and hence try to make the most of the "best on wax." How we do this is my story.

The first step is to strive for the best possible record reproduction. Adequate equipment is not enough. Don't try to get by with just enough to cover the hall. Cover it well! The dancers must hear the call, but let's go a few steps further. Can the dancers hear the MUSIC well in all parts of the hall—with the voice balanced just enough above it? Chances of hearing the MUSIC are much better with records than with a band. I'm sure that many times you have attended round-ups when you could hear the calls all right — but you couldn't hear the piano player — or the string bass.

Let's assume now that the hall is well covered and that the dancers can hear both music and call — in proper balance — without blasting. Now then, what about the *tone*? Do you have good, rich bass, mellow middle range, and crisp but not over-riding highs in the music? The trend is towards more high-fidelity in music reproduction. More callers are adding pre-amps to their equipment to give them various equalization stages and in general *more control over their records* as far as tone quality is concerned. If the high frequencies bother them, these callers can cut that out without overly reducing the middle range or overly emphasizing the bass. If a record lacks sufficient bass, that too can be added. Please note, however, that for best results this pre-amplification should be used on music only. The voice should be on a separate channel unaffected by the maneuvering of musical frequencies. The pre-amp itself won't be of much help, you know, if the speakers aren't hi-fi — and so on down the

line. But if you haven't square-danced to good, hi-fidelity sound, you haven't danced at all. And the caller, too, gets a REAL lift from calling to that kind of music.

All right, already. Your equipment is pretty fair now. So your caller or your club can't afford that much money for a hi-fi set. Well, records can still be used to advantage.

We make it a point to avoid using the same record label twice in a row. For example, if I used a Sets in Order hoedown, I'd use another label for the singing call which followed. Furthermore, I'd probably use still a different label for the next hoedown. The same tune played by different bands on different labels sounds different. Switching around helps for variety.

Another way of getting variety is thru use of 4/4 or fox-trot type squares. So far the field is limited to Windsor recordings of Long Long Time, Paper Doll, Basin Street Blues, Object Of My Affections, and That Do Make It Nice. A similar effect is achieved by Joe Lewis on J-Bar-L's Linda Sue thru clever use of 6/8 meter. We try to include one of this type on an evening's program. The pieces are *real dogs* for a square-dance band to play, and I've never yet found a live band that could surpass the recording orchestra on them.

6/8 "Rocker" Tunes

Many of today's square-dance bands do not include 6/8 tunes in their repertoire, but there are several real "rockers" on wax. We use one of these every evening. Wright's Quick-Step is a good one, but if you really want to see the floor jump, Mr. Caller, try a MacGregor record called Virginia Reel. (It's really the old tune, Haste To The Wedding). Or, try some tunes with minor chord changes (like Windsor's Stony Point) and watch the dancers COME ALIVE at the new sound.

One of the most consistent criticisms of using records for accompaniment is that a record is not versatile. This is true to some extent; but with a little versatility on the part of the caller, it may *appear* that the music is "special". Most singing calls are written to tunes that run thru sixty-four bars or measures of music. By working on it a little bit, it is possible to call any one of these 64 bar *dances* to any *other* 64 bar *tune*. This opens the way for medleys of a sort — like calling half of Dixieland Square and then half of Old Fashioned Girl to the same music. Even more closely related, some tunes have the identical chord arrangement for accompaniment, as

Crawdad Song, Comin' Round The Mountain, and Mama Don't Allow, so the caller can use either call for the same music — or use 'em in a medley. More often, two tunes are very close but not exactly the same in chord changes — so that the caller must make slight adjustments. A good example of this on record is the called version of Sing 'n' Swing on MacGregor. The tune is Just Because (without tags), but caller Jerry Helt does a nice job of blending You Call Everybody Darlin', Susie, and Lock My Heart to the same music.

Try For Lively Records

Critics of record accompaniment cry, "It can't RESPOND like a live band." Entirely true, but on the other hand, the record companies try hard to get good, lively takes that are musically good, too. The bands rehearse together and trial takes are made until a good performance is produced. Sometimes editing is necessary to get the best parts of several takes. Theoretically the net result is the best possible performance of that tune by that band. If this isn't good enough, the public just won't buy that particular record.

(Continued on next page)



ABOUT BRUCE JOHNSON

Bruce Johnson has, by his accelerated travels in the interests of calling during the past year, made many new friends for square dancing and for himself. Rated a top-notch, he is also known as particularly canny in his use of records for calling. Hence this discourse for your delectation.

(Continued from previous page)

Looking at the other side of the picture, a live band performance is not dependable — not constant. If the crowd is small, the caller not up to par, the band reacts negatively. Perhaps the fiddler had a fight with his wife at supper or is just not feeling good — generally. Worse yet, maybe the fiddler and the piano player have had a spat and are mad at each other. This is bound to show up in their music. You can't throw out the band because they only do a mediocre job. Next week they may play "like GONE cats on a gasser"! You sure as heck can throw out a record, tho', because you know it'll sound just the same next time.

Even records with calls are fun to use once in a while — regardless of the experience of the group, as long as they don't try to memorize the records. Santa Barbara has a club meeting on Saturday called Fairs 'n' Squares. Because this club is visited frequently by out-of-town, people-type square dancers, the club decided some time ago to have a dance every Saturday with practically no exceptions. They've found that when I'm on tour and they can't get an out-of-town caller, the club can still have a ball by throwing a RECORD PARTY.

No Admisison Charge

Since no expense is entailed, they don't have an admission charge that night. The club has a dance and nobody is out anything. Since these folks seldom dance to records, they don't have a chance to memorize the calls and actually have to listen even more than they do to old Johnson who's been with them for eight years or so. When we make a pool of my record collection and all of the members', we really end

up with quite a variety. To augment this, we sometimes take a tape recording of a regular dance which can also be used for a record dance at a later date.

Album For Record Party

This is a good time to put in a plug for a recent 12" long-playing recording of our Asilomar buddy, Lee Helsel. Recorded on Sets in Order label in high-fidelity, this is a *terrific* record for a record party. The club has a whale of a time with it.

Ten years ago there weren't very many records available which were well recorded with proper balance and everything so that a really good record party could be possible. Today, the variety of good records with calls is almost overwhelming; so much so that a record shop almost has to specialize in square dance recordings if they're going to carry them at all. While this is a boon to the folks who dance to called records, it's rough on the store owner who has to carry such a large stock. And so the story goes. . . .

Yes, in spite of all kinds of criticism, records can and are being used more and more each year. The number of companies producing square dance records seems to increase constantly, and competition has forced *all* of them to strive for better quality. All in all, records can be fun to dance to; they produce better music than the average club square dance band; better reproduction is being achieved so that you can really *hear* all of the music that's on the record; and while dancing to called-records is a poor second to a live caller (as a steady diet), it can be a real ball once in awhile. Don't knock it if you haven't tried it.

HOW TO KEEP YOUR RECORDS HAPPY

Care of square dance records is an important item and here are hints on how to keep them happy, culled from record pressers such as MacGregor and Windsor:

Storage: Keep records stored *on edge* in record cases, away from excessive heat, cold or dust.

Cleaning: The best bet is warm, slightly soapy water. Use a ball of absorbent cotton to wash them and dry with a non-linty cloth. A brush mounted on the playing arm will "sweep" the dust from in front of the needle.

Straightening: To straighten warped records, place them carefully between smooth boards and leave them out in the sun for a couple of hours, then put them into a cool place to "set up".

Needles: Proper needles add to the life of your record. The condition of the needle you use should be watched. Inspect needles before you buy them. Many dealers have a microscope you may use for this purpose. And let's face it, there's no such thing as a "permanent" needle.

THE SCARE DANCE

Or—October Is the Time To Throw a Ghost Jamboree

MEMBERS of the Old Pueblo Square Dancers' Association of Tucson, Arizona, have had fun with this Scare Dance idea for October parties, and Helen Wiegink passes along some "goodies."

The Invitation

The fiendish banshees
Have cast their spell!
Come the death of October,
They do tell,
All ghostly spirits
Will frolic with glee,
It's a Scare Dance, for sure —
A real Ghost Jamboree!
So put your shroud
(The weirder, the better)
And wail good and loud
(If she shrieks, well, let 'er)
And up from the grave
There's sure to appear
Music that's live . . .
Spirits that call . . .
Ghouls that dance . . .
Till they hear,
"That'll be all!"

Haunting Information

House of Haunting; Cragin Cemetery. Bewitching Hour; Death of October (31). Chief Skeletons; Marie Gray, Bud Keller. Death's Fiddlers; Arizona Range Riders. Admission; well-used ectoplasm (50c worth). Costume; Any Old Shroud.

The result of all this was a most fiendishly gleeful dance. Chief Skeletons Gray and Keller wailed a variety of calls, including a special version of "Hound Dog."

Tucson's Scare Dance had as Chief Skeletons Marie Gray and Bud Keller, at either end of upper row, with Arizona Range Riders between them. Costume prizes were won by, in the lower row, Mr. Unnamed Dummy, Norma Bishop, Earl Jacob and Maggie Kindle.
Photo by Merrille Sutton

Costumes For Halloweenies

A Halloween type applique on levis or circle skirt.

A sheet draped into a broomstick skirt anchored with a concha belt.

This year the devils are wearing their tails shorter and their horns longer.

The Sheik of Araby imports his headgear all the way from the towel closet.

Refreshments

Witches Brew, of course. Use any good punch recipe of your own or try this one:

Steep together 5 minutes:

4 cups boiling water

8 teaspoons tea leaves

Pour tea off leaves into large bowl. To tea, add, stirring until sugar dissolves:

½ cup sugar

2 cups cranberry juice

2 cups orange juice

¼ cup lemon juice

Chill thoroughly. Makes 2 quarts punch.

Winding Up

Helen's blurb in the association paper, Square Notes, advertised the dance thusly:

Yoo-Hoo! Who?? You!

Let's voodoo some magic,
strew some glee!

Let's view some ghouls,
pursue some banshee!

They'll brew some hoedowns,
cue some squares,

You're bound to do some,
You grue-some
two-some!

And that is enough for a Grand Scare!



STYLE SERIES:

SQUARE THRU

(and Half Square Thru)



To begin the Square Thru movement, any two facing couples advance toward each other, touching right hands (figure 1) as they go through (2). Each of the active



Continuing the action, each of the active dancers turns squarely to face the opposite (6) and extends right hands to pass by that person (7) until each is again facing out (8). Another square turn to face partners (9), a left hand to that partner to pull past (10) and to face original corner (11) ends this action. At this point active couples can split the sides to form lines for "Ends Turn In", etc., or they may do-sa-do that corner to form a line for "Rip Tide". (See Rip Tide, S.I.O., September, 1957.)





persons then turns squarely to face partners (3). Giving a left hand to partner they pass through (4) until they are facing the sides (5). (At this point it's a Half Square Thru.)



From a Half Square Thru Position (continuing action from figure 5, above): Active couples do a Right and Left Thru with the outside couple (12) and (13) then dive under (14) to the center where they pass through while the sides do a California Twirl to face the center (15) and do an Allemande Left with original corner (16). From the basic Square Thru or Half Square Thru movements any number of figures may materialize.



CHICKEN PLUCKER

By Bill Shymkus, Chicago, Illinois

First and third bow and swing, go up to the middle and back again
Forward again and pass thru, split the ring and around one
Into the middle, pass thru and circle four, half way around and dive thru
Pass thru and a right and left thru, turn your girl and you dive thru
Pass thru and a right and left thru, and turn your girl like you always do
Dive to the middle and a right and left thru
Turn your pretty girl and you circle up four
Half way round to the rhythm of the band,
Pass thru to a left allemande, left allemande, etc.

SWEET JENNIE LEE

By Bob Johnston, Phoenix, Arizona

Record: Dash #2501 Inst. with flip side of call by Bob Johnston

Introduction: Break, and ending:

You bow, the gents star left, one time is not too far
Your partner right hand round, a wrong way thar
Throw in the clutch, here we go, all turn back, pass your own

Gents reverse the star, girls reverse the ring.

Your corners allemande, go right and left grand
And now go hand over hand around that ring, until you meet your maid
You do-sa-do your honey, promenade

Everybody join in the chorus.

Sweet Jennie Lee, from sunny Tennessee
She's swingin' now with me, Sweet Jennie Lee

Dance Pattern:

Your corner do-sa-do, see-saw that girl you know
Then face your corner Jane, and all eight chain

Right to the corner lady, pull her by. A left to the next and courtesy turn this lady to face the center of the set. In this movement the gents will progress $\frac{1}{4}$ around the set and will end with their original opposite lady.

Girls star you know, it's one full time you go
To an allemande thar, gents back up, a right hand star, and then you shoot
that star, go right and left grand

Around that big ole ring, you promenade your honey and you sing
Sweet Jennie Lee, from sunny Tennessee
She's swingin' now with me, Sweet Jennie Lee

Sequence of dance: Intro, 2 changes, break, 2 changes, ending

GEMS FROM THE OTHER PUBLICATIONS

(North Dakota Assn. Prairie Squares—February 8, 1957.)

"...let us ask the question, 'What is the purpose behind any big festival?'

"Square Dancing is becoming more and more a part of American culture, which must be exhibited and sold to the public just as manufacturing and industrial firms display their wares to induce people to accept them for use in their daily living. We square dancers, too, should seek an opportunity to exhibit what we feel is wholesome and good pastime.

"Also, a Festival affords an excellent opportunity for the dancer to exchange ideas in styling, timing, meeting new square dance friends and exchanging views, and dancing to different callers from other areas. All in all, a festival tends to broaden not only the experience of the Square Dancer but the very movement of Square Dancing itself. . . .

"Then last, it makes the new dancers feel they have become a prominent part of some really big worthwhile project, and the older dancers are renewed with added enthusiasm..."

TIRED?

What are you tired of?



Check One:

- Snow?
- Walk-Shoveling?
- Furnace-Shaking?
- Sleet?
- Hail?
- Ennui?

The cure to any or all of these is **THAT WINTER WEEK** at **ASILOMAR** with:

LEE HELSEL

BOB OSGOOD

BRUCE JOHNSON

THE MANNING SMITHS

and . . . the SALUBRIOUS BREEZES of the WARM PACIFIC!

You will be given a real new outlook on life when you come to the Monterey Peninsula for the Third Winter Session of Asilomar. Your experience square dancing, meeting old friends and new will take you out of all that is everyday and ordinary. You will return home with a new concept of living and finish out the winter with a burst of dancing enthusiasm.

It's for You!

Sets in Order Third Winter Institute — Asilomar

February 16-21, 1958

Request your brochure NOW from Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif. Brochures will be mailed during October.

Chuck Jones' NOTE BOOK

DEAR BOB,

O.K., this is a square dance magazine, so let's push back the chairs, roll up the rugs, truss junior up and hang him by the heels in the broom closet and talk dancing. SETS IN ORDER has become the bouncing young periodical it is by pretending to be cultural and informative about dancing, so why not me? Maybe I can get somebody besides Bud Blakey of Chula Vista, California to read this column. Bud reads it on the outside chance that I might insult him in print and he could then reap a tidy profit on his subscription price by suing me. Bud is one of the finest, wholesomest, handsomest men I know, a paragon of grace and beauty, a pillar of society. Why, I can even remember once when Bud Blakey remembered a round dance all the way through. Oklahoma Mixer I believe it was.

Let's see now . . . the dance. Well the square dance, as everyone knows, grew out of the French quadrille, which in turn comes from the Latin word *quadrus* meaning square. The "quadrille" was also a kind of insane tournament of knights who squared off in four groups and went careening down on each other in a headlong ear-shattering, helmet-splitting melee reminiscent in a rather vivid way of one of Osgood's beginner classes.



Al LeMande Left

Many of the figures we employ in American square dancing can be traced to the French *contredanse*, which oddly enough means in



English exactly what it sounds like: Country dance. It's a pity more foreign words aren't that sensible. As Mark Twain said: "They spell it Vinci and pronounce it Vinchy; foreigners always spell better than they pronounce."

I've been doing a little independent research on the origins of square and round dance terms like *Entrechat* (literally; "let the cat in"); *Allemande* (after a French caller name of Al LeMande) and such fascinating lore and while doing it I reconstructed the following informative anecdote. There is a certain amount of . . . well . . . deduction involved but this article answers one of the basic questions about the origin of a square dance term so you can remain assured that it is just as historical as most history. So stop whimpering and listen to father.

During the long history of France there were many kings of various political shadings, degrees of regality, etc., etc., etc., but one of the characteristics that seem to mark this royal line was a singular lack of imagination about boys' names. Everybody was named Louis (pronounced Looey). There were standard Louis like Louis the First, Second, Third and the teen-age Louis like Louis the Fifteenth, Sixteenth and Seventeenth; there were off-beat Louis like Louis the Red, Louis the Mauve, Louis the Mottled and Louis the Dope. There was the Louis who failed to provide his people with any sons, known as Louis the Pretender.

However, the Louis that concerns us here is a Louis notable for his diminutive stature; Louis the Sixth and a Half (6½th), known simply as Shrimp Louis.

Now, there are two things you'd better know right now about the court of Shrimp Louis. He was very fond of *hors d'oeuvres* which literally means "outside of work" but actually is a tray of small dead sea-food, green cheeses perched on bits of scratchy Melba toast, tiny black eggs from Volga sturgeon and other delectable chunks of culinary freemasonry. Louis had great displays of this stuff around because his appetite was small yet demanding, and when he needed to glom onto a marinated crab hoof he didn't want to move far to do so.

Second thing: The great French prompter Pepe Pshaw was a fixture of this court and announced the figures of the quadrilles much as our callers do today.

On this gala day Monsieur Pshaw was wheeling his great lords and ladies through one of his more intricate creations, something like "Trailayvous en through" or some such when Louis the 6½th slipped on a throw rug and sat down in a platter of hors d'oeuvres (pronounced "hordove" with an "r" sort of jammed in between the "o" and "v" but kind of slopping over the other side of the "v" too).

One of the noblemen cast a horrified eye at his sprawling monarch and gasped; "Monsieur le Roi le settez dans les hors d'oeuvres!!" which translates to "Mister the King himself sits down in the outsides of work!" Chaos reigned of course until the king was cleansed and the whole matter should have stopped right there.

But, fortunately for us it did not, and the reason it did not was because of a thing called "The Divine Right of Kings" and what this meant was that a king could do no wrong. Ergo, if a king sat in hors d'oeuvres it was because the king *wanted* to sit in hors d'oeuvres;

the aforesaid "Divine Right" would admit no other solution. Therefore and to wit it had to be part of the dance.

It was apparent however that every time a quadrille was called the king could not sit in a platter of sea-food so the office of Officiel Setteur En Les Hors D'Ouevres was ordained by the king and during each quadrille his duty and honor it was to beseat himself in a tray of especially prepared hors d'oeuvre. As he did so the prompter would solemnly call "Settes en hors d'oeuvre!" and in time this came to be the call to summon dancers onto the floor.



Louis the 6½ and Hors D'Ouevres

When the quadrille moved across the channel into England the actual act was discarded, the caller (or prompter) simply using the time-honored phrase; "Settes en hordu'r" giving it the English slur. When in time the dance had reached America and was changing into the square dance as we know it today the call become Americanized to "Sets in order!"

The year, oddly enough, was 1795, the year my great, great grandfather was hung at Billingsgate prison for creating the first pun.

Chuck Jones

Beginner's OUTLINE

PART II

By Bob Van Antwerp, Long Beach, Calif.

In the last issue Bob Van Antwerp outlined the first hours of a beginner class in square dancing. Here Bob goes on to give us the second two lessons.

—THE EDITOR

LESSON II. (Time: 1½ hours).

Here We Go For the Second Round

1. Names are checked on entrance for attendance.
2. Be waiting for them and don't let them have to wait for you.
3. Use same methods of welcoming them at the door once again.
4. Then . . . REVIEW . . . REVIEW . . . REVIEW . . . REVIEW from first lesson.
 - a. Starting with circle OR squares, depending on progress.
 - b. Once again do Patty Cake Polka.
 - c. Use all basics and then mix group again.
5. Teach OH JOHNNY MIXER:
 - a. Demonstrate from floor.
 - b. Remind them they will receive new partner each time and new lady should be left on right of gent when circle starts each time.
 - c. Explain they will be using all of the basics taught last week in this mixer.
 - d. After finish of mixer, take the partner you now have and square your sets.

I Feel It Is Time For the Ladies Chain

1. Teach ladies chain.
 - a. Right hand touch for ladies.
 - b. Remind them to not chain back unless call is given.
 - c. Don't tell them, but demonstrate, the proper way for ladies to chain.
 - d. Same thing for gents on how to properly turn the ladies.
2. Teach Grand Chain.
3. Teach ¾ chain.
 - a. Explain how to determine ¾ way round.
4. Give simple patter call with music, using many ladies chain figures.
5. If time permits teach My Pretty Girl.
6. Take 5.
 - a. Offer opportunity for questions.

Another Dance Is Offered With Variations

1. On returning from break have each man ask a new lady to be his partner for the next square.
2. Teach circling of 2, 4, 6, 8.
 - a. Distinguish as to who adds new couple to circle each time.
 - b. Remind them of smoothness of shuffle.
3. Teach them Forward Six pattern.
4. Review again all basics and use many ladies chains.

Now About the All American Promenade

1. Teach All-American Promenade Mixer.
 - a. Thank the ladies for the dance.
2. That's it; another night behind us.
3. Offer time to come up for assistance on basics where trouble is being had.
4. By this time we are beginning to recognize those needing extra help and we offer to assist them at this time.

LESSON III. (Time: 1½ hours).

On this third night, we are assured that we are not going to have any more new members in the class, as it is closed after the second lesson. Therefore, our planning and teaching can continue at a more effective and steady pace. I might suggest on this night that each person be quickly introduced to the entire class for better identification and closer friendly relationship with other class members. If badges are used (which we do when Recreation Dept. furnishes them), then this routine would naturally be dropped.

This is the time when we hand out our printed instructions, with the entire list of basic figures, breaks, proper attire, etc. to the group. Also a photographer has been assigned from the Recreation Dept. to take a group picture for public relations and also it gives the members of the class a chance to buy one if they desire.

So after this, here we go again.

Let's Start Again In the Circle Tonight

(All the way from the first.)

1. Review do-sa-do, see-saw, allemande left, promenade and swing.
2. Review Oh Johnny Mixer.
3. Offer a few minutes on smoothness, courtesy, consideration and styling.
4. Review All-American Promenade and keep new partners to form squares.

From the Square Formation

1. Review allemande left with right and left grand, including twirl.
2. Review ladies chain, chain back, grand chain and $\frac{3}{4}$ chain.
3. Review and practice swing.
4. Review Forward Six pattern.
5. Change partners by taking corner for a new partner and have all couples move to the right one place in order for them to obtain new number in square.

Why Not Do the Right and Left Through?

1. Teach the right and left through.
 - a. Explaining the touch of hands and passing of right shoulders.
 - b. Keep lady members aware of not to turn after passing until gents turns lady with courtesy turn.
 - c. A reminder for the gent, is for the lady to stay faced out with her right hand on waist, palm outward, until gent turns her in proper position.
 - d. Explain difference of doing right and left through in other sections of country.
2. Use simple dance pattern, using right and left through.
3. Take 5.

Teach the Pass Through

(This can be taught before right and left through if thought proper.) After rest period

have couples square their sets with partner, this time for next instruction.

1. Teach the pass through.
 - a. Explain right shoulder pass.
 - b. No touch of hands.
 - c. Face out until next command.
 - d. Have class pass through and go on to another square with partner when needing change of squares. (This I have used very effectively when one square continually has trouble with its members.)

Review All Phases of What Has Been Given To Date

1. Stress smoothness.
2. Stress friendliness.
3. Stress understanding of mistakes made by people in square.
4. Explain why so much mixing during the first three weeks.

A Few Tips To the Beginner Callers Who Are Starting Their First Class

(Taken from a survey I made from callers from 38 states.)

1. Know what you are teaching and know it well.
2. Use lots of partner rotation.
3. Use humor at times to relax the group. (If caller is not the type, do not use.)
4. Encourage them to listen, not watch.
5. Give a balanced program of fun...basics...dancing.
6. Don't tire them out the first night.
7. Do not keep class on feet for too long an interval.
8. Do not scold class members.
9. Teach basics and not continued dancing.
10. Allow time for questions and answers.
11. Be sure they can understand you through good enunciation.
12. Have the patience of a Saint.

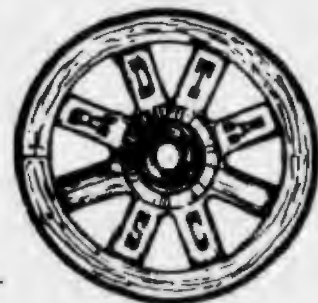
This concludes Bob Van Antwerp's analysis of beginner teaching techniques. Do you like this type of article? We feel that several approaches to the same subject can be helpful and will bring them to you when they are available. We welcome your comment and your own ideas for articles that will benefit the square dancing fraternity.

—THE EDITOR

The Southern California Round Dance Teachers' choice for Round of the Month of October for Square Dancers is:

TENNESSEE TWO-STEP

Instructions for this dance appeared on page 22 of the August issue of Sets in Order.



IF you are wondering what is available and is going to be available on record for your dancing and calling pleasure during the next few months, we invite you to gaze upon the impressive list which follows on these pages. We have contacted the major square dance recording companies for their latest releases, with the result as you see it here.

It may be that we are entering a complete new era in the way of square dance recording. New facilities, cumulative experience in the field, fine new recording callers and bands in addition to the reliable standbys who are being recorded better than ever, would seem to inaugurate a bright new world.

In the list, code S is for square dances; R for rounds; M for mixers.

**Aqua Record Co.—1010 Westlake Ave. No.
Seattle, Wash.**

- #207—Waltz Rhapsody—R
- Kerry Dance—R

**Balance Records—3942 W. North Ave.
Chicago 47, Ill.**

- #205—Changes/By and By—S (Inst.)
- #105—Changes/By and By—S (Ed Gilmore)

**Blue Star Records—323 W. 14th St.
Houston, Texas**

- #1508—Cindy Balance—S (Andy Andrus)
- #1509—Pizza Pie Two Step—R
- Blue Star Hoedown—R

**Bogan Records—323 W. 14th St.
Houston, Texas**

- #1101—Bo Weevil—S (Nathan Hale)
- #1102—Smile, Darn You, Smile—S
(Nathan Hale)
- #1103—Johnson Rag—S (Nathan Hale)
- #1104—I Saw Your Face In The Moon—S
(Charlie Bogan)

**Folkraft Record Co.—1159 Broad St.
Newark 2, N. J.**

- #1282—Marianne—S (Dick Leger)
- #1421—Good Night Waltz—M
- The More We Dance Together

**Dash Record Co.—1920 N. 47th Place
Phoenix, Arizona**

- #2501—Sweet Jenny Lee—S (Bob Johnston)
- Sweet Jenny Lee—S (Inst.)
- #2502—Sally Johnson—S (Inst.)
- Old Joe Clark—S (Inst.)
- #2503—Corner Hash—S (Bob Johnston)
- Find Your Man—S (Bob Johnston)
- #2504—Tennessee Two-Step—R
- Make Believe Two-Step—R

**Hoedown Record Co.—5807 Vassar Ave.
Seattle, Wash.**

- HD #408—Echo Waltz—R
- Singing In The Rain—R
- HD #509A—Hashin' Up A Hoedown—Inst.
- HD #509B—The Maverick—Inst.
- HD #707—This Gal Has Everything—S
(Dr. Bill Price)
- HD #708—Let's All Dance For Fun—S
(Dr. Bill Price)
- HD #710—Yonder Comes A Sucker—S
(Cal Golden)



J-Bar-L—3430 Idaho, Dallas, Texas

- #111—Too Young To Marry—S (Joe Lewis)
- Rambling Rose—S (Joe Lewis)
- #116—Too Young To Marry—S (Inst.)
- Rambling Rose—S (Inst.)

**Longhorn Records—Rt. 7, Box 937
Houston, Texas**

- #118—Right Up Town—S (Red Warrick)
- #120—I Can't Go On This Way—S
(Red Warrick)

**MacGregor Records—729 S. Western Ave.
Los Angeles 5, Calif.**

- #794—Round and Round—S
I Saw Your Face In The Moon—S
(Bob Van Antwerp)
- #796—The New Alabama Jubilee—S
Hashing Up The Daisies—S
(Bob Van Antwerp)
- #797A—Cherokee Waltz—R
- #797B—Hand In Hand—R
- #798A—Jealous—R
- #798B—Flyin' Heels Two Step—R

**Old Timer Records—3703 No. 7th St.
Phoenix, Arizona**

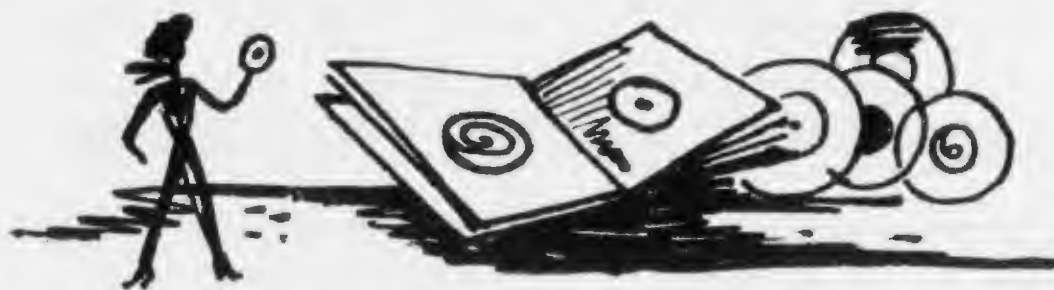
- #8124—Poor Boy—S (Johnny Schultz)
- #8125—Hand Me Down My Walking Cane—S
(Johnny Schultz)
- #8126—Dream On—S (Johnny Schultz)

**Ranch Recordings—3942 W. North Ave.
Chicago, Ill.**

- #904—Simple Melody—S
- #954—Simple Melody—S (Inst.)

**Rock Candy Recordings—10 Calais Court
Rockville Centre, N. Y.**

- #711—Old Grey Bonnet—S
(Paul Hunt) Flip, Inst.

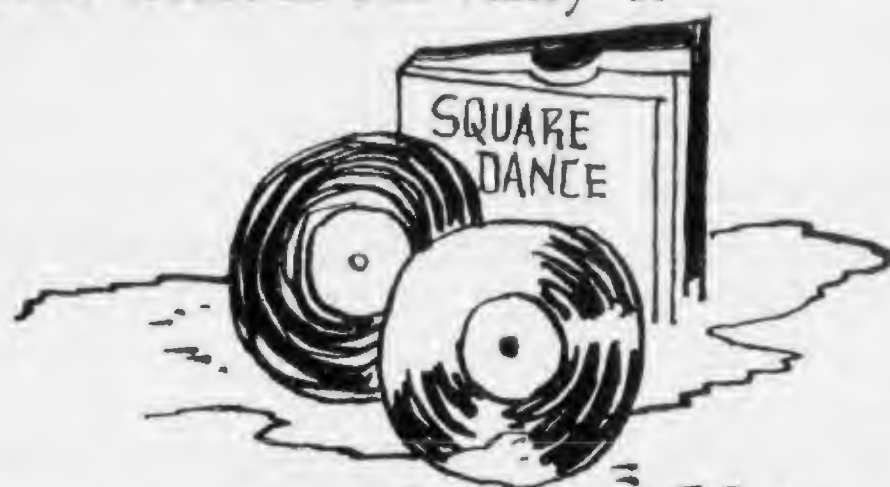


**Sets in Order Records—462 N. Robertson
Los Angeles 48, Calif.**

- SIO #3102—Sleepy Lagoon—R
Double Alamo—R
- SIO #2104—Cross The Mountain—S (Inst.)
Old Taylor—S (Inst.)
- SIO #2105—Durang Hornpipe—S (Inst.)
Polk County Hoedown—S (Inst.)
- SIO #1102—Chicken Plucker—S (Lee Helsel)
Square Thru Ques—S (Lee Helsel)
- Long Play #4003—A Night At Rinkydinks
(Arnie Kronenberger)

**Lloyd Shaw Recordings—P.O. Box 203
Colorado Springs, Colo.**

- #X-97—Champagne Waltz—R
- #X-98—Springtime In The Rockies—R
- #X-99—Valley Waltz—R
- #X-100—Peace In The Valley—R



**Sunny Hills Records—1600 Sunny Crest
Fullerton, Calif.**

- #AC120S—Seventh Heaven—R
- #AC120SO—Jack & Jill Two Step—R
- #126S—Close Shave—S (Inst.)
- #126SO—Rachel—S (Inst.)
- #127S—Up Jumped The Devil—S (Inst.)
- #127SO—Barbour Itch—S (Inst.)
- #AC128S—Ace in the Hole—S (Glen Story)
- #AC128SO—Sitting on Top of the World
(Glen Story)
- #AC129S—Ace in the Hole (Inst.)
- #AC129SO—Sitting on Top of the World (Inst.)

**Western Jubilee Records—3703 N. 7th St.
Phoenix, Ariz.**

- #614—Sally Goodin' (Inst.)
Old Joe Clark (Inst.)
- #578—Steppin' High—S (Marvin Shilling)
Allemande Breaks #3—S
(Marvin Shilling)

**Windsor Records—5528 N. Rosemead Blvd.
Temple City, Calif.**

- #7459—Pigtails And Ribbons—S
Chicken Feed—S (Bruce Johnson)
- #7644—Sweetheart Waltz—R; Dixie—R
- #7460—That Old Black Magic—S
(Robby Robertson)
- Be Happy—S (Robby Robertson)
- #7160—Instrumental of #7460



ROUNDANCERS

THE Crispinos started dancing in 1948 and in 1949 began to call and teach both squares and rounds. Penny led in the round dance work as it followed very naturally her background as a schoolteacher and tap and ballroom dance instructor. Penny was jolted into calling, too, one evening in 1950 when Ross lost his voice just before the start of a Saturday night dance. Penny took over and called the full evening's program without previous experience!

El Rancho Playroom is a room added to the Crispino's home which brings dancing right in with them. It is large enough to dance six squares comfortably; and two round dance clubs and two square dance clubs meet there weekly. Classes and private lessons take up the remaining nights of the week. In addition the Crispinos call for two Nampa clubs and one in Melba, Idaho.

They have just concluded their 7th year of broadcasting a square and round dance program over their local radio station, totaling 275 programs of 30 minutes each. They have made several appearances on T.V. in exhibition work.

Penny has been Secretary-Treasurer of the Intermountain Square Dance Assn. of Idaho for two years in 1954 and 1955 and Ross has been president and is now a board member.

Many round dancers have enjoyed Penny's "Penny Waltz" and "Penny Two Step." Her next waltz will be the "TWO Penny Waltz." And then the "TWO Penny Two-Step"? This could go on and on. . . .



Ross and Penny Crispino, Nampa, Idaho

Ross and Penny feel strongly about round dances belonging in the square dance picture. They plan their dance programs on the basis of 2 squares and 1 round. They feel there is a definite place for round dance clubs to fulfill the desires of the more enthusiastic dancers.

Away-from-home activities for these folks include one or two square dance camps each summer. They have twice attended Asilomar and have been on the staff at Kirkwood Lodge as round dance instructors for three years. If Ross could manage, he'd devote even more time to rounds and squares, but his position as Assistant Chief Train Dispatcher on the Union Pacific Railroad keeps him too busy.



ON THE COVER

Typical of square dance stores everywhere is Killian Lansing's Square Dance Square, which Joe Fadler photographed for our cover at the "Asilomar Branch". These stores are doing much to be of service in supplying needs of square dancers, especially in the matter of records.

The SQUARE OF THE MONTH

NOT only is this personable young man known for his nicely rhythmic calling but he has proved himself adept at producing square dance shows of the spectacular variety as a part of San Diego's annual Fiesta de la Cuadrilla.

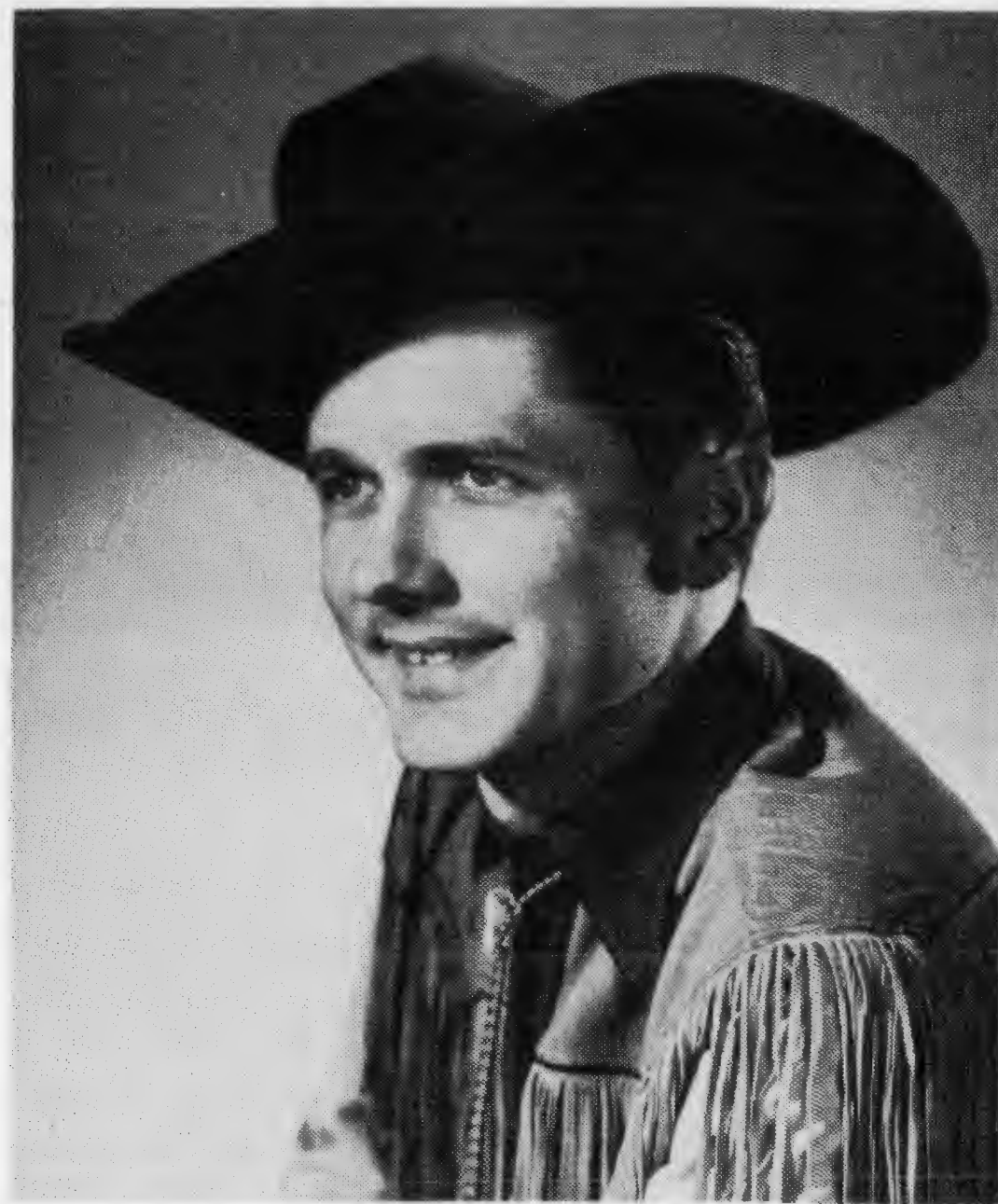
Buzz was born in Fresno, California, 25 years ago and lived there until he was 17. He has been in the entertainment field since he was 5 — acting, dancing, singing, etc. During World War II he gained quite a reputation for entertaining the troops.

As the age of 10, Buzz started square dancing and by the time he was 12, he was calling — all thru a mistake. He was in San Diego for a visit and dropped in on a square dance. During the evening he was introduced as a caller and asked to call a tip. Being the showman he is, Buzz decided to bluff his way thru and did just that. The people seemed to enjoy it so Buzz took up this new form of expression and is still going strong. He organized several square and folk dance groups in Fresno, including the well-known "Vinehoppers."

Buzz has taught every kind of dancing — ballroom, round, folk, square, tap and even a bit of ballet, but after he started square dance teaching, he was so interested in it, the others all went by the board.

His calling habitat is the San Diego, Long Beach and Los Angeles areas regularly and this season he will also call in Palm Springs. The fall will see Buzz touring the Northwestern states — Oregon, Washington, Idaho and on up into Canada.

On January 1, 1957, Buzz started the New Year right by marrying petite and pretty Mary Elmenhurst, at Williams Square Barn in San Marcos. Two ministers tied the knot good and tight and joined later in the square dancing festivities. Mary and Buzz are now a youthful, peppy team, finding square dancing a way of life.



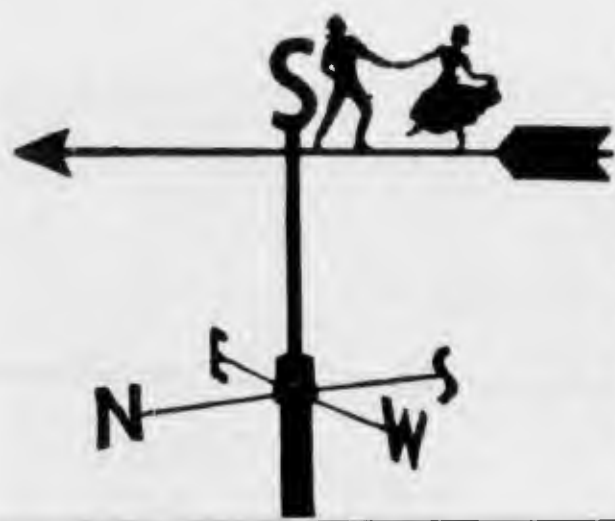
Buzz Brown, San Diego, Calif.

WHEELING THAR

S.I.O. 2097 — Mama's Little Boy
As Called by Buzz Brown

**Ladies to the center and back to the bar
Gents to the center, form a right hand star
Back by the left, but not too far
Pick up your partner in a star promenade
Walk right around with the pretty little maid
First and third wheel right around
Circle four with the couple you found
One time around; here we go
Break it all up with a do pas o
Partner left, opposite right
Partner left like an allemande thar
All the boys back up in one big star
Shoot that star, on you go
With a right and a left and a do pas o
Her by the left, corner by the right
Her by the left, go all the way around
To the right hand lady with a wagon wheel
It's a wagon wheel, now roll it along
Come on, boys, keep time to the song.
First and third, wheel right around
Circle four with the couple you found
One time around; here we go
Break it all up with a do pas o
Partner left, opposite right
Partner left like an allemande thar
All the boys back up in one big star
Shoot that star, there's your own
Promenade that girl back home.**

Repeat with 2nd and 4th couples.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Ohio

A new club in Warren is the Circle 8, with Lloyd Litman doing the calling. It was formed out of a group that attended a summer camp together and decided they wanted to continue the dancing friendships. Officers are Lou Perumko, Mildred King, the Don McCarthys.

The Ohio Valley Square Dance Assn. Fall Festival was held on September 14-15 in Cincinnati. Jerry Helt was M.C. on Saturday evening at the Northeastern Y; Sunday saw a program of rounds and squares as well as some slick sleight-of-hand from amateur magician Vernon Korb, who is also association president. This program was held at Moonlight Gardens Pavillion.

Wyoming

The 8th Western Square Dance Festival was held September 27-28 in the University of Wyoming Gym at Laramie. Chuck Jones was imported from Hollywood to M.C. and the Leonard Zuerleins, also of Southern California, conducted the round dance clinic. Square dances were held on Friday and Saturday afternoons and evenings, with Bob Swerer and his Sons of the Rockies supplying the music.

Pennsylvania

The Gee and Gee Club of Lansdale is now in its third year. The group dances the year around by moving to the cement patio and driveway at the home of one of the members during the summer months. Haynes Herschler of the North Penn YMCA is the club caller.

Thursday Squares which meets at East Liberty YMCA in Pittsburgh specializes in bringing in nationally known callers. Among those who have given pleasure to the club are Marvin Shilling, Bruce Johnson and Ray Smith. Lee Helsel is scheduled for October 14 at the Blackridge Community Center on Beulah Road. For info call David Schoff at SY 3-0538.

California

Dip and Divers of Hayward had a potluck dinner for members of the club and their families. Virginia Johnson called and was assisted by Ed Mills. Thick steaks (yum-drool-drool) were barbecued to perfection by Al Johnson and Ken Tallman.

Donner Dancers in Truckee entertained some 40 guests from the East Bay and North Bay areas of California, who were qualifying for their Knothead badges. More than 2 dozen clubs were represented on this trek, which really had the rafters rocking.

El Monte Recreation Dept. is planning a Senior Citizens' Square Dance Class, geared to older dancers and conducted at a much slower pace than ordinarily, but planned for fun. Instructor will be Frank Fielding and for information, you can call GI 8-4500.

Teen Twirlers of Harbor City danced two exhibitions recently, one for the Belmont Heights Methodist Church of Long Beach; the other for the Veterans' Hospital in the same city. Griff Griffey is caller for these young 'uns.

Arnie Kronenberger and Harley Smith recently "split" a dance for the Whirling Tops Club in Los Angeles. It was the first for these two at this particular club and it was a lively evening. Ruth Girten and Chuck Beall made with lively music, too.

Iowa

The All-Iowa Square Dance Festival at the Veterans' Memorial Auditorium in Des Moines on September 28 was a "first" for the area. It was sponsored by the Central Iowa Federation of Square Dance Clubs, to which about 30 clubs belong. Intermission entertainment was furnished by the Mitigwa Dancers, a group of Boy Scouts who do various Indian dances. Dena and Elwyn Fresh from Mission, Kansas, were slated to do a round dance exhibition.

Idaho

Scots of the Inland Empire held their Annual Picnic in Coeur d'Alene and this year planned a western square dance for the evening before. Bob Robertson acted as M.C., with Chuck Wilkins from Kellogg, assisting. The dance drew from Northern Idaho, Canada and nearby points in Washington.

Oregon

One of the many nice kinds of things square dancers do was shown in the attendance at a Benefit Jamboree in Roseburg, with dance proceeds going to the Robin Dale School. Norval Cockeram, regular caller for Boots and Calico Club, was M.C., assisted by guest callers.

Willamalane Square Dance Club of Springfield held its annual beach festival at Seal Rock. 129 dancers and their families attended, with trailers and tents literally covering every available inch of ground. Gallons of coffee and tons of food were consumed, to the point of bogging down the Saturday night dance to some extent! The dance was held in the Isaac Walton Hall in Waldport with 15 squares lumbering about the floor, filled with the delicious pot-luck dinner!

The Square Corral (formerly Camp Corral) near Medford has re-opened after a shutdown of 2 years. The building is ideal for square dancing, with perfect acoustics, excellent floor and space for 30 sets. It is the largest square dance hall in the Rogue Valley. Dances are held on Saturday nights, with Dougs Fosbury and Decker alternating the calling.

Michigan

The big dailies are doing pretty well by square dancing of late, as witness the tremendous spread given Detroit square dancing in the *Detroit Times*. A picture cover of the magazine section — in color — showed dancers in their gay costumes in action, while an inside story was augmented by more excellent pictures. Captions called the movements depicted by their right titles, what's more. Things are looking up! Swing 'Em in Gingham was the club featured.

Ruth Costenoble and Rhea and Carl Bloch of Detroit are attempting to publish a Directory of Square and Round Dances and Classes for Detroit's coming season. Something like this in each active square dancing area is a boon to residents and visitors alike.

Kansas

Members of the Square D Club of Salina were hosts to dancers from the other clubs in town, totaling 21 squares of dancers from the Carefree, Whirlaways, Dudes and Dames and Boots and Calico Clubs. Couples from the clubs lined up behind their officers for the introductions and later, a mixer dance helped everybody to get better acquainted.

The 8th Anniversary of the Square D Club was celebrated with a dinner in the Casa Bonita Patio Rooms. Tables, programs, etc. carried out the club colors of blue and white. Individual cakes, iced in blue and topped with white candles were lighted during the birthday ceremonies. Art and Helen Roberts, who call for and teach round dances to the Square D folks, were honored with a special dance on their 25th Wedding Anniversary. In the picture herewith you see the happy couple.



Florida

Square dancing has been a little slow getting started on the Florida West Coast but is really "going" now, and so recognized by a recent article in the *Tampa Daily Times*. Nine clubs have been organized under the Tampa Recreation Dept. These are the Grand Squares, Square Heads, Pairs and Squares, Circle Squares, Tampa Square Dance Club, Major Squares, Howdy Pardners, Ramblers and Shadow Lake Club. An Inter-Club Council functions for harmony between the groups. Callers include Bob Williams, Howard Miller, Fred Kelley, Buckshot Kelley, Harold Whitaker, Joe Carter, John James, Norton Donovan, Jim Galloway, Bill Tuszynski, Don and Marie Armstrong, Cordelia Hunt and Emilie Moore completes the list.

WHY ASK FOR THE MOON

By Jack and Na Stapleton, Grosse Pointe, Michigan

Record: Decca 9-30334, Why Ask For The Moon

Position: Facing M's back COH. **Footwork:** Opposite throughout.

Measures

INTRODUCTION

1-2 Wait. (4 Beats.)

3-6 Two-Step Apart; Two-Step; Two-Step Together; Two-Step;

Starting M's L do two two-steps apart then two two-steps together both turning on last beat to face LOD with inside hands joined.

PART A

1-2 Run, 2, 3, Brush; Run, 2, 3, Brush;

Three fast running steps L, R, L and brush R fwd; repeat starting R.

3-4 Side, Behind, Side, Brush; Side, Behind, Side Touch;

Releasing joined hands, grapevine apart L, R, L, and brush R fwd; grapevine together R, L, R, and touch L ending in CLOSED POS with M's back almost to LOD.

5-6 Two-Step; Two-Step;

Two turning two-steps progressing LOD and ending in OPEN POS facing LOD, inside hands joined.

7-8 Walk, 2, 3, 4;

M walks fwd taking four slow steps L, R, L, R; W walks fwd on first two steps R, L then on 3 and 4 she makes a $\frac{1}{2}$ lt turn to face partner ending in BUTTERFLY POS, M facing LOD.

PART B

9-10 Step, Close, Step, Flare; Step, Close, Step, Face;

Turning slightly to SIDE-CAR POS and progressing diag fwd and twd wall do one gliding two-step then swing R over L (W L behind R), turning slightly to BANJO POS. Progressing diag fwd and twd COH do a second gliding two-step turning to face partner on 3rd step and hold.

11-12 Twirl, 2, 3, Swing; Twirl Back, 2, 3, Touch;

With M's L and W's R hands joined, W twirls R face twd COH, stepping R, L, R, and swings L across R as M does grapevine and swings R over L. W then twirls left face twd wall stepping L, R, L, and touches R by L as M does a return grapevine on to CLOSED POS.

13-14 Two-Step; Two-Step;

Two turning two-steps progressing LOD and ending in OPEN POS facing LOD, inside hands joined (same as meas 5-6).

15-16 Walk, 2, 3, 4;

Four slow walking steps fwd.

PART C

17-18 Two-Step; Two-Step; Two-Step; Two-Step;

19-20 Moving away from partner (M turning L, W turning R) do four two-steps making a wide arc. End in CLOSED POS with M's back almost to LOD.

21-22 Two-Step; Two-Step;

Do two turning two-steps progressing LOD and ending in OPEN POS facing LOD, inside hands joined (same as meas 13-14).

23-24 Walk, 2, 3, 4;

Four slow walking steps fwd (same as meas 15-16).

Dance is done $2\frac{1}{2}$ times. End on meas 12 (Part B) by quick curtsey following the return twirl.



THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

OCTOBER, 1957

EDITOR'S NOTE

Once again our thanks go to Joe Fadler for the rounds and to Bob Page for the squares. You'll note that the Style Series in this issue features the main Square Thru figure. As used in square dancing today, the Square Thru was originated by Bill Hansen of West Covina, California. Bill has also originated many figures and breaks using variations of the Square Thru. Quite a few of Bill's originals are printed here along with some of the Square Thru creations of other authors.

SQUARE THRU BREAKS

By Bill Hansen, West Covina, California

Head gents and the corner Jane
Go up to the middle and back again
Forward again, go square thru
It's right, left, right you do
Partner left pull her thru
Right and left grand around the ring

Whirlaway with a half-sashay
Swing the gal that comes your way
Head two couples go square thru
Right, left, right you know
Partner left and on you go
Corners all you box the gnat
Right and left grand right after that

Heads go forward, back with you
Forward again, it's half square thru
Right, left, face the sides
Right and left thru go two by two
Inside arch, outside under
Pass thru to a left allemande
Away we go right and left grand.

LIVE IT UP

By Roland Onffroy, Boise, Idaho

First and third you bow and swing
Lead 'em out to the right of the ring
Circle up four you're doin' fine
Head gents break and make a line

Forward eight and back with you
Forward again, pass through
Ends turn in to a line of four

Center couple does not California twirl.
Forward eight and back with you
Forward again and square thru
Turn alone and circle four
Once around and then no more

Head gents break and form two lines
Forward eight, doin' fine
Cross trail
Corners all, left allemande, etc.

TIN ROOF DIXIE SQUARE THRU

By Dave Chambers, Thurston, Nebr.

Head couples go forward and back
Go square thru in the same old track, R-L-R-L
Split that couple, turn right single file
Around one and Dixie Chain down the center
awhile
Lady goes left and the gent goes right,
around one
Into the center and box the gnat
Square thru right where you're at, R-L-R-L
Separate, go around one and four in line
you stand
Forward up and back with you, forward again
and pass thru
The center arch and the ends dive thru
Box the gnat in the center of the set
Pull them by and split that couple,
turn right single file
Go around one and Dixie Chain down the
center awhile
Lady goes left and the gent goes right
Around just one and into the center and
box the gnat
Square thru right where you're at, R-L-R-L
Separate go around one and down the center
Pass through and there's your corner,
Allemande Left, etc.

SQUARE THRU BREAK

By Roland Onffroy, Boise, Idaho

One and three a half square thru
Right and left thru with the outside two
Inside arch and outside under
Circle up four go once around
Pass thru, square thru with the outside two
Turn alone
Allemande left, etc.

JAYHAWK JUNIOR

By Bob McDaniel, Topeka, Kansas

First and third half sashay
Forward up and back that way
Opposite right, box the gnat
Right and left thru, turn your mate
Then pass thru and separate
'Round one to the middle, box the gnat
Face to the middle, cross trail thru
Then turn alone and square thru
Go right, left, a right you do
A left to Mama, pass your Jane
Face your corner, all eight chain
Right and left, left allemande
Come back one go right and left grand
Hand over hand till you meet this maid
She's a brand new gal, promenade

DIXIE CHAIN WITH CALIFORNIA TWIRL

By Gordon Blaum, Miami, Fla.

First and third go forward and back
Forward again pass thru
Both turn left single file
Around one to a Dixie Chain
Gent go left, lady right round one
Down the middle and pass thru round one
Circle four in the middle
All the way round in time to the fiddle
Two ladies chain and don't chain back
Circle left half way round—Calif. swirl
Allemande left, etc.

LINE UP EIGHT

By Don Ferguson, Ferndale, Mich.

1st and 3rd bow and swing
Lead on out to the right of the ring
Circle four you're doing fine
Head gents break and form two lines
Forward eight and back with you
Couples 1 and 2 pass thru the opposite two
Passing right shoulders, with opposite, of course.
Turn to the right round just one
To a line of eight don't be slow
Forward eight and back you go
Now have line of eight in couple No. 4 position, everyone facing No. 2 position. No. 1 man has No. 4 lady on right, No. 2 man has No. 3 lady on right, No. 3 man has No. 2 lady on left, No. 4 man has No. 1 lady on left.
Gents swing the gal that's next to you
Put her on your right here's what you do
Sides face the ends*
Heads face the middle
Inside couples face end of line, outside couples face center of line. Everyone should now be facing original partner.
Right and left thru in time to the fiddle
Right and left back you go once more
Inside couples
Pass thru round one to a line of four
Men now have original partner on left.
Forward eight and back with you
Forward again and pass thru
Turn alone then allemande left, etc.
Original corner.
Repeat for sides, having couples two and three passing thru, lining up 8 in No. 1 position facing No. 3 position. Head couples now in center and will face ends at * side couples facing center.

THE DAN SQUARE DOUBLE CROSS

By Al Rosenberg, Camden, N. J.

One and three you lead to the right
And circle four, you're doin' all right
Two couple hash optional here.
Head gents break and form two lines
It's forward up and back in time
The right one high and the left one low
You swirl those ends and let them go
The new side couples go forward up and back
Cross-trail, U-turn back
Cross-trail, go around just one

To a line of four like you did before.
Forward eight and back you go
With the right end high and the left end low
Swirl the ends and let 'em go
New head couples go forward up and back
Cross-trail, U-turn back
Cross-trail, go around just one
To a line of four like you did before.
It's forward eight and back you go
With the right end high and the left end low
Swirl the ends and you let 'em go
*The four gents go forward up and back
Forward again to a right hand star
Turn it once just like you are
To your original corner for a left allemande, etc., etc.

Variation No. 1

From *

The four gals to the center and back to the bar
Gals forward again to a right hand star
Turn it once just like you are
To your original corner for a left allemande, etc., etc.

Other variations: Vary the men and girls as to who goes forward and back, and who stars.

SQUARE ROOT

By Bill Hansen, West Covina, California

Head two couples right and left thru
Turn her around and pass thru
Separate and around one
Stand behind the sides for fun
Forward eight and back with you
Center four go square thru (ending up facing out)
It's right, left, right you do
Partner left, pull her by
'Round one, stand behind that one
Forward eight and back with you
Center four go square thru
It's right, left, right you do
Partner left and pull her by
Around one go into the middle
Pass thru to a left allemande
OR
Pass thru then square thru the outside two
It's right, left, right you do
Left to your own, all face the set
Allemande left that corner pet

CASTNER'S CAPER

By Bill Castner, Alameda, California

Forward eight and back again
Face your partner, all eight chain
Forward up and back with you
Same head couples square thru
It's right, left, right, left to your own
Right to the corners, all eight chain
And promenade right down the lane
Same old two wheel around
Lady in the lead — Dixie chain
New two ladies chain
Turn that gal — a full turn to a new two
Dixie chain — new two ladies chain to a left allemande
Right to your partner, right and left grand.

BLUE STAR MIXER

By Earl and Ouida Eberling, Houston, Texas

Record: Blue Star No. 1509-B

Starting Position: Open, facing LOD, inside hands joined.

Footwork: Opposite throughout. M starts L ft. Directions given for M.

Meas. Intro

1-4 Wait

Pattern

1-4 Step, Brush, Turn, 2; Front, Side; Behind, Touch;

Step L fwd. in LOD, brush R; release hands and with momentum of the "brush," turn away from partner in 2 steps, making $\frac{3}{4}$ turn (M turns L-face and steps RL, W turns R-face and steps LR), to face partner; join both hands and go immediately into a grapevine by stepping R across in front of L (W crossing in front also), step L to side in LOD; Step R behind L, Touch L beside R;

5-8 Step, Touch; Step, Touch (Turn); Two-Step Fwd; Two-Step Fwd;

Still facing partner, both hands joined, step sideways in LOD on L, touch R beside L; step sideways on R in RLOD, and at same time drop lead hands (M's L, W's R) and turn to face LOD in open pos., touch L beside R; two two-steps fwd. in LOD;

9-12 Step, Brush (Back-to-Back); Step, Touch; Two-Step Around; Two-Step to Face;

Step fwd. on L, brush R, and pivot to back-to-back pos., M's R and W's L hands still joined; step R to side in LOD, touch L; release M's R, W's L hands, join M's L and W's R hands, and M starting L ft., turning L-face (W R-face) towards RLOD, do two two-steps in an arc ending facing partner in closed pos;

13-16 Two-Step Turn; Two-Step Turn; W fwd., 2; 3, 4 (to new partner);

Two turning two-steps to make one turn ending facing LOD; W rolls out of closed pos., and while M marks time in place for 4 counts, she walks fwd. in 4 steps to new partner;

Dance routine a total of five times and end by **bowing to new partner.**

DIXIE CHAIN WITH DOUBLE PASS THRU

By Gordon Blaum, Miami, Fla.

Head two couples bow and swing

Promenade half way around the outside ring

Put the lady in the lead for a Dixie chain

The lady go left and the gent go right

Box the gnat behind the sides you stand

Forward eight and back with you

Forward again with a double pass thru

Front couple left and the next couple right

Right and left thru with a brand new two

Same ladies chain that's what you do

Now the four ladies grand chain to left—Allemande.

I CAN'T GO ON THIS WAY

By Red Warrick, Houston, Texas

FIGURE:

One and three go up and back,

Cross trail thru and U turn back

Swing that opposite girl around, and face across the track

Swing opposite lady, leave her on right as new partner and face the center of set, facing original partner.

Pass thru, split the outside, come back in and then

Swing the same little girl around and face the middle again

Split the outside couple, come into center and swing your opposite again, leaving her on right to face center.

Pass thru, split two, around one more you see

Go down the center, cross trail, to the corner girl and box that flea

Split outside couple, around one, pass down the center then cross trail to original corner to box the flea.

****Promenade and I'll tell you what, my pappy said one day**

Listen Son, I know it's fun but you can't go on this way

Promenade original corner, new partner, swing at home.*

BREAK:

Do Si round that corner girl, come back home and swing

Gents star left in the middle of the set, go once around that ring

Come back home and meet your own, box the gnat you know

Turn your corner left allemande come home and Do Sa Do

Full sashay, then weave the ring.

All the way round that pretty little girl, and weave on around that ring

When you meet that lady fair, promenade that pretty little thing

Take her home and I'll tell you why, we came here to play*

And I don't care if I live or die, I've gotta go on this way.

*Note: In our area we swing at home following a promenade without the command to Swing, unless the next command comes too quickly. This dance is patterned to this fashion.

****ALTERNATE LINES:**

Promenade and I'll tell you what my mama said one day

Listen son, I know it's fun but you can't go on this way

Promenade and I'll tell you what my honey used to say

Go long son I know it's fun but we can't go on this way

Promenade and I'll tell you why, this is what I say I don't care if I live or die, I've gotta go on this way

Sequence: Figure, twice for heads, Break, Twice for Sides, Break.

WISHFUL WALTZ

By Jack and Na Stapleton, Grosse Pointe, Mich.

Record: Sunny Hills, AC 125-S

Position: Facing, M's back to COH

Footwork: Opposite throughout

Measures

Introduction

1-4 Wait 2 Measures; Balance Apart; Balance Together;

With M's R and W's L hands joined, balance apart on L; bal together on R to assume closed pos with M facing LOD.

Part A

1-4 Balance forward; Reverse Twirl; Twinkle; Twinkle (Manuv);

In closed pos bal fwd on L, touch R by L and hold. Keeping M's L and W's R hands joined W makes L face twirl to side-car pos as M steps bkwd R, L, R, turning rt face to end facing RLOD. M steps fwd L, step fwd R turning to face partner then close L to R completing turn to banjo pos. Step fwd R, step fwd L turning to face partner, close R to L continuing turn to assume closed pos M's back to LOD (Maneuver).

5-8 Waltz; Waltz; Waltz; Twirl;

Starting bkwd L do three CW $\frac{1}{2}$ turn waltzes prog LOD. On 4th meas W makes rt face twirl under M's L arm stepping L, R, L, as man takes 3 steps R, L, R, to end in closed pos, M facing LOD.

9-12 Balance Forward; Twirl; Twinkle; Twinkle;
Repeat meas 1-4.

13-16 Waltz; Twirl To Open; Step-Swing; Wrap;

Starting bkwd L do one CW $\frac{1}{2}$ turn waltz prog LOD. Twirl girl rt face under M's arm to open pos both facing LOD with inside hands joined. Step fwd L, swing R fwd and hold. With M's R and W's L hands still joined M steps slightly bkwd R, L, R, as W makes a full L face turn ending with M's R and W's L hands joined around W's waist and with M's L and W's R hands joined in front.

Part B

17-20 Waltz Forward; Step-Touch; Unwrap; Step-Touch;

In wrapped pos do one fwd waltz stepping L; R, L; step fwd R, touch L to instep of R and hold. Continuing fwd progress and retaining hold of M's R and W's L hands, W unwraps in 3 steps R, L, R to open pos as M steps L, R, L. Step fwd R touch L by R instep and hold.

21-24 Waltz Away; Waltz Together; Roll Away; Side-Draw;

In open pos, inside hands still joined waltz diag fwd away from partner L, R, L. Waltz forward R, L, R turning to slightly face partner. Turn away from each other, progressing slightly backward, in 3 steps (M turning L, W turning R) to end in butterfly pos, M's back to COH. Step to side on R, draw L.

25-28 Back-Draw; Back-Touch; Forward-Draw; Forward-Touch;

In canter rhythm, partners back away from each other (M to COH, W to wall) M stepping bkwd L and draw R to L, then bkwd L and touch R alongside L instep. Step fwd R, close with L, step fwd R and touch L to end in closed pos M maneuvering to face RLOD.

29-32 Waltz; Waltz; Waltz; Twirl;

Repeat meas 5-8.

Repeat Dance 3 Times

Ending: Twirl to B and C on meas 32.

SETTLE DOWN

By Pat McQuaid, London, England

All eight whirl with a half sashay

Heads pass thru you're on your way.

Separate one quarter round

Stand behind those sides and settle down.

Forward eight and back with you

Inside four pass thru

To the outside couple and pass thru

Turn back alone do a right and left thru.

Turn those girls and settle down.

Same ladies chain across

Turn halfway around in the middle then chain

Turn those girls and we'll start again.

All eight whirl with a half sashay

Centers pass thru you're on your way

To the outside couple and pass thru

Turn back alone do a right and left thru.

Turn those girls and settle down.

Same ladies chain across.

Turn halfway around in the middle then chain

Turn 'em halfway around and face the outside.

Inside arch the outside under

Pass thru to a left allemande.

Original corner.

Sequence: Heads, sides, heads, sides.

Explanation: All four couples whirl away with a half sashay and cpls 1 & 3 pass thru separate just a quarter around and stand behind the side cpls. Each gent now has a lady on his left side. The cpls on the inside pass thru and face the cpl you meet. You now have two cpls facing each other and each gent still has a lady on his left. As cpls you pass thru then turn back individually on the spot and do a right and left thru with the cpl facing you. Same ladies chain across and the outside gents turn the lady once around and face the middle while the gents on the inside turn the lady just halfway around and face the middle. The inside ladies chain across gents turning the girls once around and face each other again. All whirl with a half sashay. Centers pass thru to the outside two and pass thru turn back do a right and left thru same two ladies chain. Turn half-way around in the middle again and the two ladies chain. Turn the ladies halfway around and face the outside. Inside arch outside under, pass thru to a left allemande.



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HOW TO TEACH SQUARE DANCING

Using Records-with-Calls

By Hugh Macey, Akron, Ohio

TO enjoy square dancing, you're supposed to know what you are doing, and to acquire some knowledge of the basics, you have to be taught, somehow. Some areas are unfortunate in having no callers readily available or callers who have not yet developed teaching ability. Such a situation prevailed in our area some years back.

In an effort to get more friends to dance with and to increase the attendance at regular Saturday night square dances operating in our local High School as a money-maker for the Booster Club, my wife and I began to teach square dancing. Since I couldn't carry a tune in a bucket and had no sense of rhythm (except in the feet) we were forced to use records with calls on them. A small group of us had learned our dancing from records by arguing with each other about the routines in various basements, so we were familiar with most of the records with calls available, and could pick a series of them for logical progression in square dancing.

Record Method Successful

That square dancing can be successfully taught by using records with calls is indicated by the fact that 6 clubs have formed over the past few years from our various classes. They now have their own callers, are still growing and converting their friends.

If you are interested in teaching with records, the rest of this article is intended to spur you on. Don't stop to worry about it; simply announce the starting date of your class. Your first class will be the roughest and you will learn a lot more than your dancers do. You need two things; a good choice of words to explain clearly to the dancers what they are supposed to do; and a square dance type wife. While you are up front, she is on the floor locating trouble spots, signaling you to talk louder, making the men stand up straight, etc. If dancers have trouble with certain routines, it is because you have not explained properly.

Teaching Aids Help

Use teaching aids, such as the Training Manual of the Southern California Callers' Assn. Use the selection of dances suggested therein, the one we have listed below, or make

up your own list. The important thing is to start with the simplest routines and add to them gradually. Re-play each record or section of record several times to give the dancers a chance to realize what they are doing and have some confidence in doing it. They should master each basic before going on to the next.

The record list herewith is designed for use in 10 2-hour beginners' sessions and 10 2-hour intermediate sessions. We have no "advanced" dancers; sometimes I think my wife and I are "retarded." We use these records in our courses at the University of Akron and in the adult education program of the city of Barberton.

The first night class is the most important. You must give the people the feel of dancing to music and learning a few simple routines. We first give a short talk on how present square dancing developed, then get everyone in a large circle to practice individually the sliding walk of square dancing. Suppress bouncing and skipping. We then go into promenades and form sets, explain positions and names of people in sets. We vary circling right and left in the set, using opening breaks only on certain records, and repeating at least 3 times. We teach swing, grand right and left, allemande left and then a simple routine like, "Life on the Ocean Wave." Further basics are next added one at a time.

What To Stress

We stress that the dancers keep in mind; (1) moving their feet in the sliding walk; (2) listening carefully to the call; (3) knowing their left hands from their right. This last always gets a laugh; they think it's easy. We surprise them constantly during the course by springing simple variations of things they already know. We use an assortment of records with many different callers to get them used to different voices and music. We tell them not to memorize the call but to just listen and do what the words say. The first hour of each session is a review of the previous session.

You might try this teaching system in your area. It generates dancers and eventually, callers. You will find a wonderful sense of personal reward in watching your pupils develop into dancers. The smiles on their faces are a marvelous sight to see.

THE TEACHING RECORDS TO USE AS COMPILED BY HUGH MACEY

Beginner Class:

MacGregor 759—Wright's Quickstep—music, for practicing square dance walk
Old Timer 8071—Wearing of the Green—opening only, for circling
Old Timer 8068—Shift the Gears—opening only, for circling
Capitol DAS4039—Chase the Rabbit—opening, for surprise in circling
MacGregor 720—Let 'Er Go—opening only, for grand right and left
MacGregor 734—Texas Star—opening only, for allemande left
Old Timer 8059—Life On The Ocean Wave—first complete dance routine
Folk Dancer 1514—Animal Fair—do sa do and simple figures
Folk Dancer 1515—Two Gents Swing—arm turns and orientation practice
Folk Dancer 1515—Climbing Golden Stairs—improved arm turns, avoid roughness
Folk Dancer 1514—Bell Bottom Trousers—allemande right, the opposite of allemande left
MacGregor 004-4—Hot Time—cumulative routine, lead gent breaks circles
SIO 1052—Grand Square—use ladies chain and r.&l.—through parts only, practice
Windsor 7412—My Pretty Girl—ladies chain and see-saw
Windsor 7436—Darling Nellie Gray—right-and-left-through practice
Windsor 7412—Marching Through Georgia—two lines of 4, and New England balance
Lloyd Shaw X54—Knightsbridge March—dancing with music (you must cue this one)
Old Timer 8071—Wearing of the Green—allemandes with 4 counts of music
Imperial 1110—Red River Valley—orientation of swinging partner and opposite
Windsor 7429—Red River Valley—more difficult, same dance has many routines
MacGregor 734—Texas Star—star promenade routines
Old Timer 8095—Open Up Your Heart—2 couples working, palm star, left hand star
MacGregor 659—Crawdad Song—surprises, practice in listening
MacGregor 658—Mountain Music—allemande thar, turn-back in grand r.&l.
Windsor 7421—Little Red Caboose—allemande left and grand r.&l. separate basics
SIO 1051—The Route—two lines of 4, chaining across and down the line
MacGregor 661—Kansas City—orientation of two lines of 4, turn corner under
MacGregor 659—California Here I Come—pass-thru, half sashay, girls turn back
Longhorn 107—Tennessee Gal—catch-all-eight, spread star wide (they love this)
MacGregor 651—Arkansas Traveler—orientation and finding corner and right-hand lady
Folkraft 1073—Texas Whirlwind—orientation, most difficult routine class does

Intermediate Class:

Capitol DAS4036—Ends Turn In—pass-thru versus right and left thru
Capitol DAS4027—Forward Six Hash—right hand over, double bow knot (use only parts)
MacGregor 664—Triple Duck—most difficult "forward six" routine (slow record down)
MacGregor 669—Bye Bye Blackbird—do-pas-o, allemande X
Windsor 7425—Uptown Downtown—partial alamo, chicken wing
MacGregor 660—Down Yonder—alamo

(Continued on next page)

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Teaching Records To Use, Continued

Western Jubilee 575—Four Gents Star—orientation practice, allemande "G" or whee

MacGregor 669—Golden Slippers—mixed turnbacks (opening only)

Windsor 7440—I Want To Be Happy—heads divide, box the gnat

Longhorn 115—Way Down Yonder—wagon wheel, special star routine

Windsor 7422—Down South—split ring around just one

Capitol DAS4046—Tic Tac Toe—around one, pass through and r.&l. thru practice

Old Timer 8113—Truck Stop—"throw in clutch" once around

Old Timer 8066—Too Old To Cut The Mustard—"throw in clutch" twice around,
triple allemande

Western Jubilee 573—Allemande Breaks—various allemandes, do-si-do for do-pas-os

MacGregor 621—Right Hands Across—allemande A, red-hot, 4-hand do-si-do

Black Mountain 114—Crawdada Square—wagon wheel and hash breaks

SIO 1042—Side By Side—daisy chain, cross-trail

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SQUARE DANCING FOR SPECIAL DANCERS

By Dorothy Jacobson, Fort William, Ont., Can.

IN answer to numerous questions regarding how to plan and teach square dancing for "special" dancers, we would like to pass along a few workable ideas. We have worked with both wheel-chair dancers and the blind and have found particular formats to follow.

With wheel-chair dancers we have a lady chauffeur and a lady patient; a gent chauffeur and a gent patient, if possible. We choose dances with a minimum of swinging. The swing is done with right hand sides of chairs together, the man facing one way, the lady the other. They hold their chairs together if their arms are capable, and turn the left wheel with the left hands, or, the chauffeurs run around with them. We dance the Texas Star, Lady Around The Lady and Cattle Call Waltz Mixer.

At the square dance for the blind, we have two sets. One has all sighted men and blind ladies; the other, all blind men and sighted ladies. We avoid "turn back" and "grand right and left" and "allemande thar", etc. Usually the break is very simple, like "allemande around one and promenade your honey bun."

We do Grapevine Twist, Into The Kitchen, Duck For The Oyster, You Swing Yours And I'll Swing Mine and because we do not have too many helpers, we do quite a few pattern dances. Lili Marlene, I Miss My Swiss, The Roberts, Texas Shuffle, Rye Waltz, are popular and we sometimes change them a little to fit the situation. For example, in I Miss My Swiss, instead of a "grapevine" we do a "step to the side, step and touch." It is hard for the dancers to understand "step, behind, step" if they can't see it. Teton Mountain Stomp works if you have enough dancers to make it interesting.

If anyone would care to write me for more detailed instructions on either of the above phases of teaching "special" square dancing, I'll be glad to answer to the best of my ability. My adress: Mrs. Wm. Jacobson, 124 W. Amelia St., Fort William, Ontario, Canada.

BULLETIN!

Just at press time comes word that Roger and Jean Knapp of Corpus Christi, Texas, will be on hand November 2-3 to conduct round dance sessions at the Fiesta de la Cuadrilla, Balboa Park, San Diego, California.



Ray Smith, Director

Lake Murray **LODGE**

Square Dance INSTITUTE

"In the Oklahoma Hills"

Dec. 27-31, 1957

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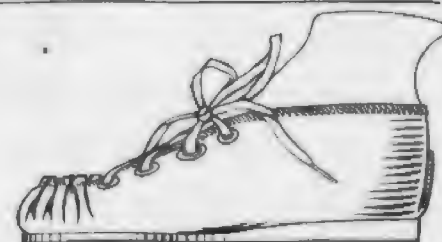
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Due to increased pressure of my other business, I find that I'm unable to devote sufficient time to Square Dance Square.

The business is now up for sale, but it is not a "forced sale." We plan to continue normal operations until a buyer is found.

If you're not interested yourself, perhaps you will pass this information on to a friend who might be in the market for this type of business.

We prefer of course a cash sale, complete, but if such fails to occur within a reasonable period, we will consider installment and/or partial sales.

For further information write to:

K. V. R. Lansingh

Square Dance Square, Summerland, Calif.

TEN COMMANDMENTS FOR SQUARE DANCERS

By Ann Onymous

I. Thou shalt square dance only for the fun which thee will find in it.

II. Thou shalt not be a snob, considering thyself too good to dance with any and all, sitting out the mixers, or leaving a square lest thou be required to dance with those whom thou deemest unworthy of thy talents, for the gods of retribution are zealous gods and will visit their mischief upon thee, and thou wilt be the one to goof the square.

III. Thou shalt not forget that thou wert once a beginner.

IV. Thou shalt be exuberant, but shalt act thy age. Do not offend others by thy high flung legs and out-flared skirts.

V. Thou shalt go abroad and dance with other callers so that thy opinions expressed as to the merit of this one and that one are based on fact.

VI. Thou shalt not let the stranger in thy midst sit on the side-lines and cool his heels, nor fail to speak to him.

VII. Thou shalt bathe diligently that the sweet aroma of soap and shaving lotion may assail the nostrils of thy associates, leaving the more earthy smells to the farmyard.

VIII. Thou shalt take care that the words of thy mouth are not scented with garlic or beer.

IX. Thou shalt honor thy club and give it thy loyalty, for if thou canst not do this, it were better to separate thyself from it and join thyself to another whose methods, members and caller are more to thy liking.

X. Thou shalt not kill thy club with bickering and fault-finding.

8126 - - "DREAM ON"



(Flip Side) is the new release by

JOHNNY SCHULTZ

another *smash* original singing call by Johnny. JERRY JACKA TRIO provides that good square dance music as usual. Available 78 or 45 rpm.

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CALENDAR OF SQUARE DANCING EVENTS

Oct. 3-6—Fontana Swap Shop

Fontana Village, Fontana Dam, N.C.

Oct. 4-5—Fall Fest. Benefit for Crippled Children, Salt Lake City, Utah

Oct. 5—Evansville Callers' Assn. Hoosier Fall Fest., Roberts Stadium, Evansville, Ind.

Oct. 5—Fall Hoedown

No. Valley Reg. H.S., Demarest, N.J.

Oct. 5—6th Ann. Mid-Ohio Valley Festival Pomeroy, Ohio

Oct. 11—Ark. State Fed. Fall Festival Carpenters' Hall, Little Rock, Ark.

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FOOTWEAR

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Hollywood 28, Calif.**

Oct. 11-12—3rd Annual Atlantic Convention Sheraton-Park Hotel, Washington, D.C.

Oct. 12—1st Ann. Missouri State Round Dance Festival, St. Joseph, Mo.

Oct. 14—Thursday Squares Guest Caller Dance Blackridge Comm. Center, Pittsburgh, Pa.

Oct. 19—5th Annual Square "D" Jamboree Prog. Men's Club, Cross Lake near Shreveport, La.

Oct. 19—3rd Ann. Harvest Hoedown Natl. Guard Armory, Amory, Miss.

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THE DANCER MAGAZINE

730 N W 21st Ave., Portland 9, Oregon

Calendar, Continued

Oct. 20—Valley Twirlers 4th Annual
Aebleskive Dance, Solvang, Calif.

Oct. 26—Sedalia Assn. Fall Festival
Smith-Cotton Cafeteria, Sedalia, Mo.

Oct. 26—Monmouth Squares Guest Caller
Dance, Howell Twp. School,
Howell Twp., N.J.

Oct. 26—South Central Dist. Okla. Festival
Indian School, Anadarko, Okla.

Oct. 27—Junior Jamboree
Sunny Hills Barn, Fullerton, Calif.

Oct. 27—Cartwheelers Harvest Roundup
High School, Carpinteria, Calif.

Nov. 1-2—Fall Festival, Tuscaloosa, Ala.

Nov. 1-3—7th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.

Nov. 2—11th Ann. Okla. State Festival
Municipal Aud., Oklahoma City, Okla.

Nov. 2—Paws & Taws Cornhusker Hoedown
Kearney, Nebr.

Nov. 8—Jersey Shore Promenaders Guest Caller
Dance, Howell Twp. School,
Howell Twp., N.J.

"Dance with Ease with our New Ballereze!"
Soft elk upper for longer wear. Sizes 3½-10.
Slight heel (not a wedge) for better balance.
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H.D. 710 — Yonder Comes A Sucker
Flipside, with calls by Cal Golden



Two more new Hoedowns that will make you want to call and dance

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HASHIN' UP A HOEDOWN

Music by Harry Raby and the 3-D Valley Boys on both of these terrific recordings



The Nation's Two Top Couple Dance Records

written by Jim and Ginny Brooks — Wayne Kappenman and Shirley Blockmore

H.D. 407 — Shoe Skidoo
Honest and Truly

H.D. 408 — Echo Waltz
Singing in the Rain

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MASSACHUSETTS PARTIES

A surprise party was given for Paul and Mary Poehler when 150 friends showed up to help them celebrate their 25th Wedding Anniversary in Lexington. Dick Steele was the evening's caller, with Dick Doyle and Charlie Baldwin helping out, as well. The honored couple was presented with a silver loving cup suitably engraved.

The Springfield Square Dance Club held a steak roast for its members at Turner Park Pavillion. Club Caller Bob Pike whooped it up until the late hours and door prizes were

presented to lucky winners. Membership in this club has grown in the last year from 16 to 83 couples, a real note of progress. The Springfield Club dances 1st, 3rd and 5th Wednesdays at Hope Congregational Church and visitors are welcome to attend.

NEW JERSEY NEWS

Park Promenaders of Audubon Park have installed as new officers Roy Smith, Edward Bodine, Mary Wilke, Millie Kirby. This club is noted for great success in giving benefit dances for various charity organizations.

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IS FUN"**

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tags, 50c stickers, decals, 25c
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Quantity lists provided

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SQUARE DANCE TRAIN

Leave it to those Okies! Howard Thornton, the Train Specialist of the Oklahoma square dance contingent, has already worked out plans for the special trains to take dancers to the National Convention in Louisville, Kentucky, next June! There will be two trains, one leaving from Western Oklahoma and going down thru Kansas and Texas; the other leaving from Eastern Oklahoma, combining with the other train at Kansas City and continuing on to Louisville via Chicago. Louisville headquarters for special

OLD GREY BONNET

No gimmicks, fillips or back busters.

Just a good old singing call by

PAUL HUNT

Music by the Rock Candy Mountaineers

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#711—OLD GREY BONNET

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Flip side instrumental



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recordings

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train passengers will be the Brown Hotel. For further information on this gala trek which is gaining a national reputation for fun, write Howard Thornton, 2936 Bella Vista, Midwest City, Okla.

TRAVELLING CALLERS' LIST

The latest list of Travelling Callers furnished as a service by Sets in Order is about ready. If you would like this list, which shows dates and availability of callers who tour the country, send a 3-cent stamp to Travelling Callers, c/o Sets in Order Magazine.



SQUARE DANCES—One side calls—Flip side instrumental

- 102 GOIN' HOME TO JULIE, called by Joe Hall
Singing Call Key A; Music, Cascade Hillbillies
- 103 GAL FROM TENNESSEE, called by Joe Hall
Singing Call Key C; Music, Cascade Hillbillies
- 104 CATCHY BREAKS, called by Joe Hall; Music,
"Cackling Hen" Key A, by Cascade Hillbillies
- 105 RICOCHET ROMANCE, called by Joe Hall
Singing Call Key D; Music, Cascade Hillbillies
- 109 WAY BEYOND THE BLUE, Singing Call A Flat;
Music by Eddie "K," called by Jack Riley
- 110 COUNTRY STYLE, Singing Call Key A;
Music by Eddie "K," called by Joe Hall

ROUND DANCES

- 201 PONY BOY/TANGO WALTZ
- 202 WALTZ ROMANCE/U. S. A. MIXER
- 203 LITTLE SPANISH TWO-STEP/VIENNA DREAMS
- 204 DEARIE/SEATTLE VARSOUVIANNA
- 205 AMERICAN TANGO/AQUA HESITATION WALTZ
- 206 NAUGHTY BUT NICE/ILLUSION WALTZ
- 207 WALTZ RHAPSODY/KERRY DANCE

HOEDOWN MUSIC for the Callers

- 303 CLARK COUNTY RAG, Key of D
- JACKSON'S BREAKDOWN, Key of D, Music by Eddie "K"

BEST SELLERS ON AQUA LABEL

- 304 MONEY MUSK, Key of A/RUBBER DOLLY, Key of A
Music by Eddie "K"
- 305 VODKA JITTERS, Key of E/OLD DAN TUCKER, Key of C
Music by Eddie "K"
- 306 HELL AGAINST THE BARN DOOR, Key of D/HOQUIAM HOP
Music by Eddie "K"
- 307 MONTREAL BREAKDOWN, Key of C
UP JUMPED THE DEVIL, Key of G
Music by Northwest Wranglers
- 308 RAGGEDY ANN, Key of A/UPSIDE DOWN REEL, Key of D
Music by Northwest Wranglers
- 309 CROOKED STOVEPIPE, Key of G
JOHNNY HANLIN'S BREAKDOWN, Key of D
- 310 BOWING THE STRING, Key of A
WHAELON'S BREAKDON, Key of C

SQUARE DANCE INSTRUMENTAL for Callers

- 401 LET THE SUNSHINE IN/SALTY DOG, Music by Eddie "K"
- 402 DAVY CROCKETT/MEDLEY OF FAVORITES, Music by Eddie "K"
- 403 LONG WAY TO TIPPERARY/DE CAMPTOWN RACES
Music by Eddie "K"

SQUARE DANCES WITH CALLS for Dancers

- 501 LET THE SUNSHINE IN/GENTS CROSS OVER
Called by Heber Shoemaker
- 502 DAVY CROCKETT/MEDLEY OF FAVORITES,
Called by Bill Rehman
- 503 LONG WAY TO TIPPERARY/DE CAMPTOWN RACES
Called by Joe Kuntz

SQUARE DANCES WITH PATTERN CALLS for Dancers

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ON THIS
NEW RECORD
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 Write: Sets in Order Records, 462 North
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RECORD ON RADIO

Bill Savage, who conducts a half-hour square dance radio show on Station CJOC, Lethbridge, Alberta, Canada, was most successful in using the Sets in Order long playing record called by Lee Helsel (4001) on a recent program. This record, as you many happy users know, presents a *whole evening* of peppy calling by Lee on *one* record.

For this particular show Bill used only one side of the record. His format went something like this. After his introduction Bill "introduced" the evening's caller-on-record and played Back to Back. He then gave a bit of square dance news pertaining to a visiting square dance couple. Lee called, on record, Walking Your Baby, and Bill reported on a square dance wedding anniversary.

Some California Twirls came next for the dancers and then an announcement of the Lethbridge Square Dance Festival. Lee called Suzie Q, there was a commercial and another news item from Bill. He then put on Lee calling Little Red Wagon and followed this with another area jamboree announcement.

Lee called Yak Yak and Bill gave the square dance calendar for the week in Lethbridge and surrounding areas. Interchange Freeway by Lee wound up the square dancing and a brief commercial tuned the program out.

The foregoing is offered as an idea to any of you fortunate enough to participate in this type of program which would seem to give area square dancing an excellent break in coverage.

NEXT MONTH — FASHIONS!

Square dance fashions will be the central theme of your November Sets in Order. Garb for guys and gals will be featured.

SQUARE DANCE
PATTERNS



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You'll discover real square dance foot comfort with these *true ballerina* slippers of petal-soft glove leather — without heels, wedges or hard soles to mar that luxurious barefoot feeling. Those who wear these ultra-softs to half a dozen dances in a row just never go back to any other for square dancing (including those who "couldn't wear" heel-less slippers).



Select the style best suited to your dancing needs — for general use and for beginners we suggest the full-length sole style (100-S series); for the experienced dancer who loves to twirl, the pleated toe style (200-S series).

\$5.95* per pair, for either style, black or white, shipment at once from stock.

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IDAHO—Martin Mangrum, Blackfoot
IOWA—Ted Hawkins, YMCA, 9th & Iowa, Dubuque
KANSAS—Ed & Florence Weddle, 216 N. 12th, Salina
MINNESOTA—Norm & Loraine Viken, 5725 11th Ave. So., Minneapolis 17
MISSOURI—Jerry & Midge Washburn, 302 Woodlawn, Mexico
MONTANA—Al Bowman, Gardiner
OHIO—Gene Cornwell, YMCA, Spring & West, Lima
OREGON—Art & Metha Gibbs, 730 N.W. 21st Ave., Portland 9
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LOY MEMORIAL FUND

The Lawrence V. Loy Memorial Fund has been established in memory of Lawrence V. Loy, who was a nationally recognized square dance leader in Massachusetts.

The purpose of the fund is to aid potential leaders who have the qualifications necessary for leadership in the recreation (including square dance) field. Trained leadership is imperative.

In order to qualify for a recreation leader—and so possibly for help from the Fund—the man or woman must like people and be willing to help them; have a pleasing personality with a sense of humor; much patience; and the ability and training to organize a recreational program for a group that he or she may be facing for the first time.

A leader must inspire confidence; be able to maintain discipline without appearing to be a martinet; and have the necessary scholastic requirements to qualify as a recreation leader.

It is the hope of the Loy Memorial Trustees that the Fund will grow so that young people who have aspirations in this direction may be offered scholarships.

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Sets in Order is again publishing a calendar designed especially for square dancers, with plenty of room in the square around each date for you to fill in your engagements. Each month is on an 11" x 9" sheet, arranged so you can hang it on the wall or use it on your desk. Illustrated by Frank Grundeen, these calendars make handy Christmas gifts.

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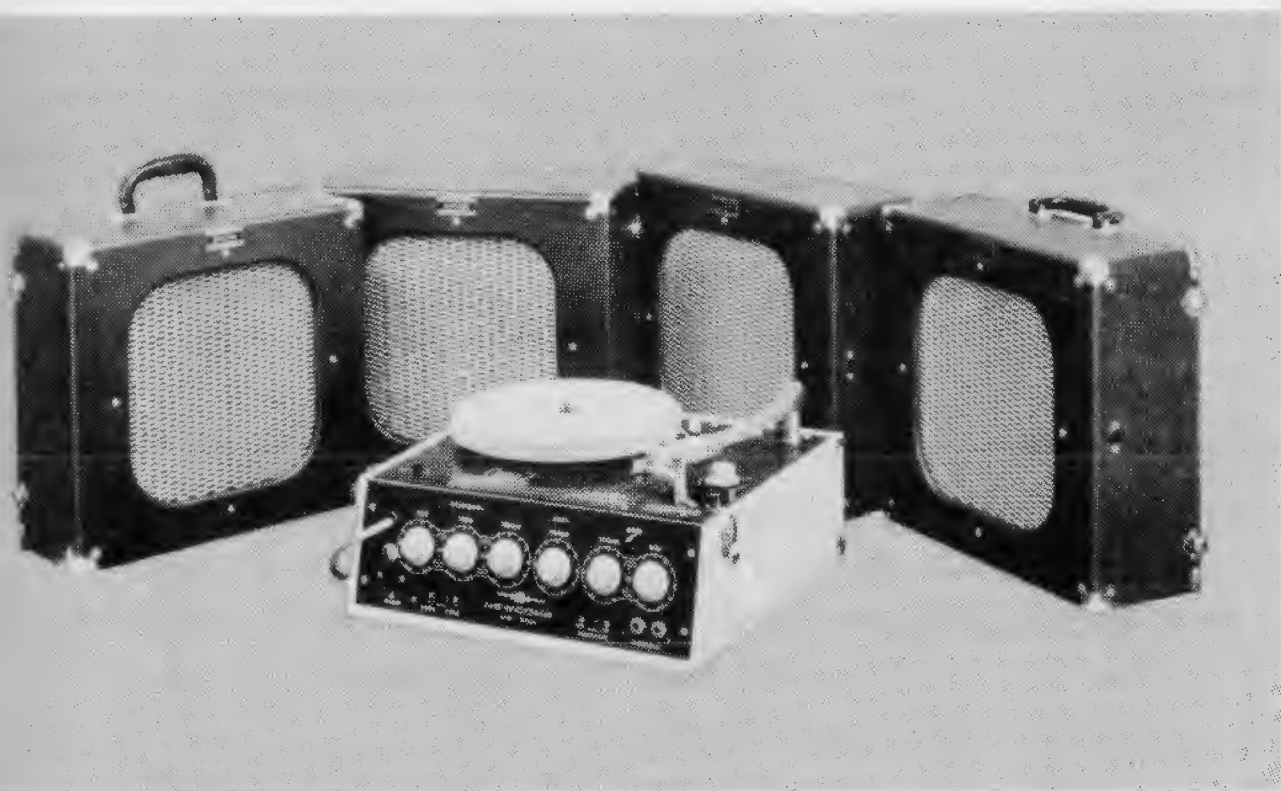




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HISTORY THEMES MEMPHIS FASHION SHOW

Kicking up their heels are Maid of Cotton Helen Landon (far left), Cotton Carnival King Berry Brooks and Queen Lila Wrape, with members of Memphis square dance clubs.

A BIG event in connection with this year's Cotton Carnival in Memphis, Tennessee, was the Square Dance Fashion Show. Centered around the theme, "The History of American Square Dancing," the show featured costumes and dances appropriate to different stages of our country's history, from the early 1800's to the present day.

Couples dressed in nineteenth century outfits made from the cotton containers of feed, flour and other products, stole the show. Be-ruffled bag print skirts and bright vests formed a rainbow-like medley of color on the floor in the opening number, a Kentucky running step popular around 1825.

Ladies in calico dresses and poke bonnets, their partners wearing matching Western shirts, whirled around the floor in a pioneer-era dance to the lively strains of, "The Gal I Left Behind Me". For an extra touch, some of the gals wore pantaloons made from the same colorful prints as their full-skirted frocks.

Square dancing, 1957 style, was not forgotten. Couples wearing costumes for different occasions — from lesson night to festival time —

performed a lively "Chicken Plucker" set. Memphis callers, showing they could dance 'em as well as call 'em, pranced through a rousing round dance number with their wives.

Following the fashion show, mustachioed dandies, sunbonnet Sues, and modern-garbed dancers joined a set for both spectators and participants. History was as mixed as a marble cake as calico gals and crew-cut collegiates alike strutted through this grand finale to the tunes of the string band.

Women in the 68-couple dance group made their own costumes, delving through magazines, history books and even encyclopedias to make sure their outfits were authentic. As much as 10 or 12 yards of cotton bag material were used in some of the period costumes. Fabric was supplied by textile bag firms.

Special guests on this lively evening were the 1957 Maid of Cotton Helen Landon, Carnival King Berry Brooks and Queen Lila Wrape. Sponsors for the show were the Association of Memphis Square Dance Clubs, the Memphis Recreation Department, the National Cotton Council and the Cotton Carnival Association.

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CAMP GAB

The square dance camps creep on into the winter season, suggesting a new trend. And here are a couple to note:

Nov. 27-Dec. 1, 1957—Hacienda Holiday, Hacienda Hotel, New Port Richey, Fla. Don Armstrongs, Manning Smiths. Write Don Armstrong, Rt. 1, Box 643, New Port Richey, Fla.

Nov. 29-30—Thanksgiving Dance Week-End, Mar Monte Hotel, Santa Barbara, Calif. Bruce Johnsons, Hunter Crosbys. Write Doris Donaldson, P.O. Box 418, Santa Barbara, Calif.

THINGS TO COME

We predict—for future issues of Sets in Order, the following:

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By C. S. Wilson, Dixon, Calif.

I sit at my desk—with four hundred dances.
I study the figure; the patter; their chances.
I must have a good one for this Jamboree;
The dancers are all depending on me.
If I make it too easy and everyone goes,
High Level will say, "Is that all he knows?"
If I make it too tough & they can't hit the ball,
"Whoever told that dumb guy he could call?"
So I work and I study; I try this and that,
To get something Easy High Level down pat,
I figure out one I think is just right;
I'll have it ready if I practice all night.
The M.C. says, "Wilson, the Sage of them all;
This man was calling when we were all small."
I get a good build-up and some light applause,
One little boy says, "Is that Santa Claus?"
Then I take the mike; the big moment is here.
How is the voice? Does it sound loud and clear?
Nobody answers, so I guess it's okay,
Get ready to dance. We'll try it this way.
I start to calling and strike up the band.
Some of them dance but most of them stand.
This is a good figure with nice, clever patter.
Dancers look dazed. I don't know what's the matter.

I call the same changes they dance every day.
They just stand and stare; they don't want to play.
But soon it's all over and everyone's glad,
They clap just a little to show they ain't mad.
I walk to my seat, I feel kinda proud,
My wife holds her ears & whispers, "Too loud."
Nobody heard a word of that call;
Oh, maybe one couple heard, "Promenade all."
"Why didn't you tell me; I can't tell up there?"
"Oh, who could tell *you* about calling a square."
So that's how it goes and I made a vow.
It won't happen again; and it hasn't—till now.

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MUSKRAT RAMBLE

By Jerry and Charlie Tuffield, Denver, Colorado

Record: Lloyd Shaw X-96 **Position:** Open **Footwork:** Opposite, directions to M

1-2 Walk, Walk; Step-Close, Turn-Swing;

Walk forward for two steps, L, R; then do a two-step forward, pivoting $\frac{1}{2}$ R face turn on the 2nd step, and swinging the R foot forward, in RLOD, at the finish. (W turns L.)

3-4 Walk, Walk; Step-Close, Step-Touch;

Repeat 1st meas moving in RLOD, walking R, L; then two-step, pivoting $\frac{1}{4}$ L turn to face partner, and touch L, ending in CLOSED POS with M's back to the COH.

5-8 Step, Point; Step, Point; Two-Step; Two-Step;

Step backward on L, point R backward (W steps forward R, points L forward); M steps forward R, points L forward; then two turning two-steps turning almost full around, ending in CLOSED POS, M facing in LOD.

9-12 Step, Point; Step, Point; Two-Step; Two-Step;

Step forward on L and point R forward; step backward on R and point L backward; two forward two-steps ending in OPEN POSITION, with inside hands joined.

13-16 Two-Step; Two-Step; Turn; Away;

Two two-steps forward beginning on M's L; then turn away from each other in four walking steps, L-R-L-R (M turning to L, W to the R), ending in SEMI-CLOSED POSITION facing LOD.

***17-18 Walk, Walk; Point Forward, Step Back;**

Walk two steps forward, L & R; point L forward, step back on L. (Point forward about 10 inches in front, and then step back, not beside R, but about 10 inches behind R.)

***19-20 Walk, Walk; Point Back, Step Forward;**

Walk backward two steps, R & L; point R back, step forward R. End in CLOSED DANCE POSITION.

21-24 Two-Step; Two-Step; Twirl; Twirl;

Two turning two-steps, turning once around to R; then as M takes four steps in LOD, L-R-L-R, the W twirls under her own R and the M's L arm, doing two complete turns in the four steps.

***25-26 Walk, Walk; Point Forward, Step Back;**

***27-28 Walk, Walk; Point Back, Step Forward;**

29-32 Two-Step; Two-Step; Twirl; Twirl.

Repeat Measures 17-24. Dance three times and end with a bow.

* Measures 17-20 and 25-28 can be danced with a Charleston rhythm in OPEN POS and a decided Charleston kick-up and arm action, if preferred.

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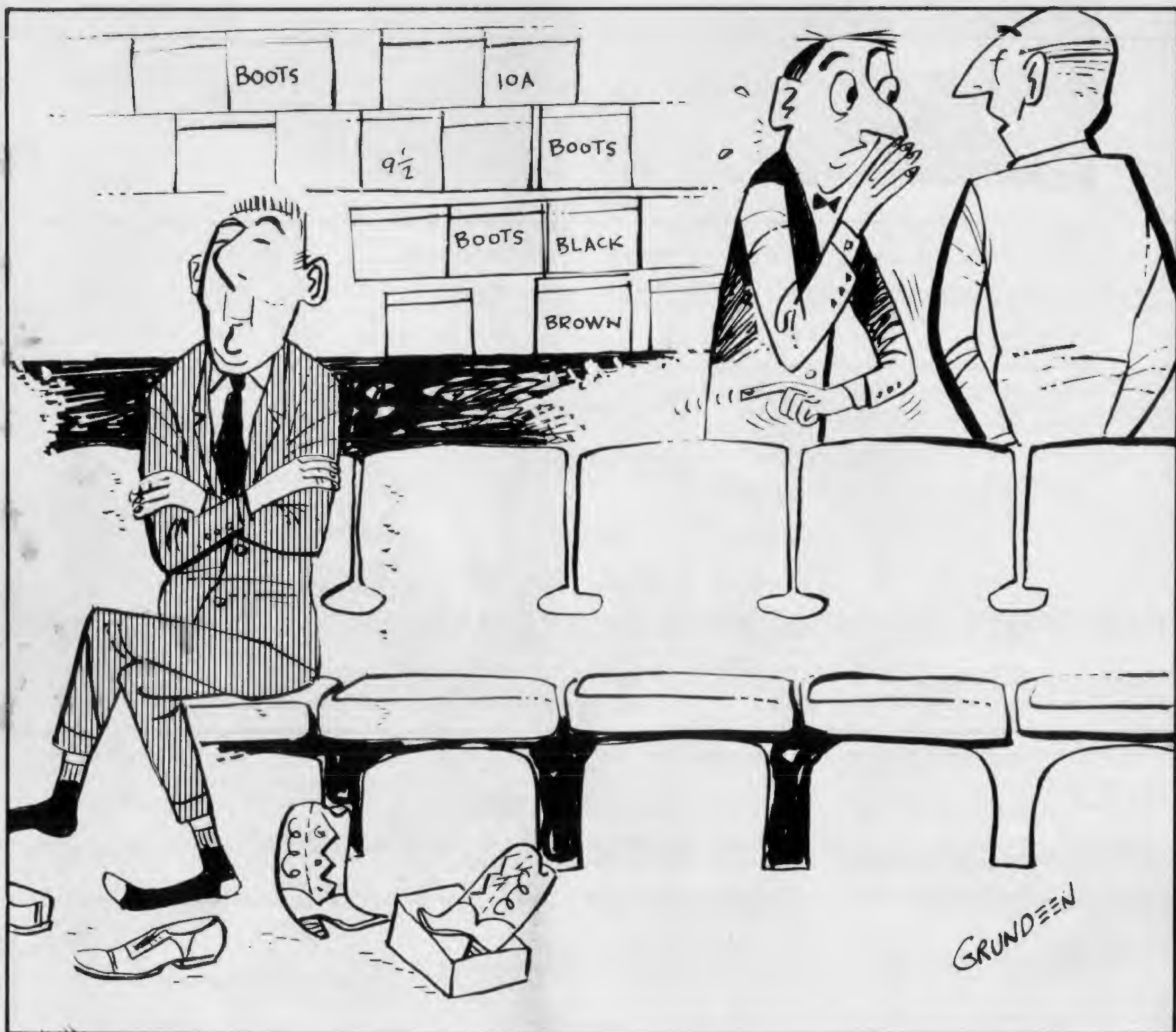
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